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MIDSUMMER TERM BEGINS MONDAY, MAY 4.

ENTRANCE EXAMINATION, FRIDAY, MAY 1, at 2.

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EDWARD CUTHBERT BAIRSTOW.

Edward Cuthbert Bairstow was born at Huddersfield on August 22, 1874. His father was an amateur musician with no pretence to more technical skill than sufficed to make him an enthusiastic member of the Huddersfield Choral Society, and his mother had no special musical leanings. Before he reached his teens he had displayed musical aptitude, and this was fostered by organ lessons taken from Mr. Henry Parratt (brother of Sir Walter Parratt), who was the organist of the Parish Church. Huddersfield has the honour of being the nursery of other well-known organists, amongst whom, beside the brothers Parratt, may be mentioned the late Dr. Peace, and hard by Shepley claims Dr. Charles Wood, and his brother, W. G. Wood, who was unhappily cut off in the prime of his career. In fact, this great manufacturing centre with all its absorbing industrialism has for generations been well to the front in musical doings.

In 1887 Bairstow was sent to Nottingham High School, where he remained for about two years. Here, out of school hours, he had organ and pianoforte lessons from Mr. Arthur Page, one of the best-known members of the profession in the city. In 1889 another move was made, this time to the finely appointed School established by the Grocers' Company at Hackney Downs, in the North-Eastern district of London. For the musical side of his education during this period he was placed under the late John Farmer, of Harrow School fame. Farmer had a studio at Steinway Hall, and thither the youth repaired for three years, working chiefly at the pianoforte, and in a less ordered way at composition, for Farmer, whatever his musical gifts, was not to the manner born as an expert in the art of teaching composition. He set Bairstow to work at harmonizing chorales, and thus at least laid a solid foundation of harmonic progression, around which other developments could be built, and fortunately for the young student, Farmer's taste in pianoforte music was strongly in the direction of Bach. Bairstow took a prominent part in the musical activities of the Grocers' School by deputising at the organ at the services and playing pianoforte solos at the School concerts, and he was also concerned in the performances of Sullivan's operas, which were produced at the School with extraordinary completeness and ability under the direction of Mr. Broughton Black, who was then one of the masters of the School. All this provided experience certain to have its ultimate use.

In 1891, when he was seventeen years of age, he made his entry into the profession by becoming

the music-master of a private school at Windsor. He was there two years, and then felt impelled more seriously to prepare himself for a musical career. He sought the advice of Sir Frederick Bridge, who counselled him to endeavour to take a musical degree. Durham was then coming into the field to cater for non-residential candidates, and in other ways this University offered advantages that Sir Frederick thought would meet Bairstow's circumstances. But the first examination was to take place in six weeks from this time, and Bairstow knew scarcely anything of even composer's counterpoint and still less of the austerities of strictly academic counterpoint required by the University. Nevertheless he set to work, and was able to pass the first examination, and the remaining portion of the Mus. Bac. examination was completed in 1894. He had now to examine himself, with the result that he realised that although he knew Beethoven's Sonatas and Bach's 'Forty-eight' as pianoforte music, he was practically ignorant of classic organ music and much else that was indispensable associated with the service of the Church of England. It was therefore very wisely decided that he should become an articled pupil of Sir Frederick Bridge. He began this fructifying period of his career in October, 1893, and for nearly six years he was set to a thousand-and-one tasks under the eagle eye of Sir Frederick. He played the organ, gave lessons, did research work at the British Museum, and, in his desire to be useful, if he had been called upon would have 'polished up the handle of the big front door.' In this way angular corners were rounded and rough places made smooth, and he began to find his level.

He well remembers Sir Frederick saying, 'No doubt you think you are a little Beethoven, but there are plenty of fellows as clever as you are.' A wholesome remark. On one occasion his zeal brought him perilously near to a career of reckless crime. Music was wanted quickly from Novello's, and Bairstow scorched on his bicycle to get it; but in Parliament Street he was arrested and afterwards summoned for furious riding. At the police court he was offered the alternative of a 14s. fine or ten days' hospitality. He paid the fine.

Through the influence of Sir Frederick, Bairstow, in 1894, was appointed organist and choirmaster at All Saints', Norfolk Square, where the Rev. William Boyd, the composer of 'Fight the good fight,' was vicar. He remained there until 1899, and built up a good teaching connection. Amongst his engagements was the conductorship of a private choral Society at Petworth, in Sussex. This Society consisted of local gentry, and it gave a series of concerts at various villages in the district, a scheme that afforded great satisfaction to everyone concerned.

In 1899 Bairstow became the organist and choirmaster of Wigan Parish Church, where he succeeded Mr. Moody,—who went to Holy Trinity, Coventry, and from there to Ripon. This appointment was an excellent experience. The service was of the cathedral type, the organ a

very good one, and the voluntary choir excellent. Soon after arriving in the North he accepted the conductorship of the Southport Philharmonic Society, a position he resigned in 1903 in order to conduct the Blackburn St. Cecilia and Vocal Union, an organization that has an honourable record in choral circles. Its recent repertory has included Elgar's oratorios, the 'Dream of Gerontius' and 'The Kingdom.' In 1901 he took the Mus. Doc. degree at Durham, and in 1902 he duly fulfilled an important engagement by marrying Miss Hobson, a daughter of a resident in Wigan.

The next move took place in 1906, when he became organist and choirmaster of Leeds Parish Church. This place of worship, with which Samuel Sebastian Wesley was associated, is famous the world over for the high standard of its musical services. At a cost of over £700 a year a permanent choir consisting of thirty boys, eight male adult altos, eleven tenors and eleven basses is maintained. No Cathedral in the country has so large a musical establishment. The boys live at home, but are educated at a secondary school at the cost of the church. Full choral evensong is sung daily. Obviously, the Sunday choir of sixty voices, all admirably equipped, finely trained, and constantly singing together, can be trusted to deal with the finest music. Bach's motet 'Sing ye to the Lord,' Wesley's 'O Lord, Thou art my God,' and other masterpieces of great composers, as well as the classic anthems and services of the English Cathedral school, are regularly sung; and in Advent and Lent Brahms's 'Requiem' and Bach's 'St. Matthew' Passion are given with a choir of 150 voices. Bairstow's position as the head of all these resources was splendid experience, and a potent formative factor in his career. During this period he became conductor of still another excellent organization, the Preston Choral Society, and this post he is still able to retain. On certain special occasions the Blackburn and Preston Societies unite (the two towns being not far apart), and with the Hallé Orchestra from Manchester they form an imposing combination capable of presenting successfully the greatest works.

In 1913 Mr. Tertius Noble, as announced in our columns, to the great regret of his wide circle of friends resigned his position as organist and choirmaster at York Minster, in order to accept an important and attractive appointment offered to him at New York—where, it is a pleasure to record, he has been very successful. Not without much reluctance to sever his connection with the Leeds Parish Church, Bairstow accepted the vacant post at the Minster, and he commenced his duties there in July, 1913. That with his high ideals and mastery of method he will make the most of the resources at his disposal, and that York powers-that-be will loyally support so capable and earnest a musician, may be regarded as certain. Naturally the conductorship of the York Choral Society fell to Dr. Bairstow, and here again his fitness for the position has been quickly demonstrated. Recently an exceptionally fine

performance of Bach's 'St. Matthew' Passion music was given in the large Exhibition Hall to an overflowing audience. The York public has not a very good reputation for attendance at good concerts, but on this occasion it established a satisfactory record.

Dr. Bairstow talks fluently of his experiences and views. Below we give some of his *obiter dicta* on various generally interesting topics.

CHURCH MUSIC.

Nothing, he says, can supplant the music of the 16th and 17th centuries in the repertoire of the English Church, because it was written with a pure motive by men of undoubted genius, bears with it just the same simple, solemn, unchanging atmosphere as the archaic language of the Bible and the Prayer Book, and, like that language, it is impossible to find anything modern which has just the same faith-strengthening, belief-hardening effect. But it must be sung extremely well. It is best heard unaccompanied, and bears the same relationship to most modern Church music (as to its performance) as the folk-song does to the pot-boiling ballad, and is as much more difficult to sing.

All the music of this period needs most careful editing, with marks of *tempo*, expression, and phrasing. Some really unimpeachable authority ought to do this, for it is easy to err either on the side of exaggeration or tameness. A capital example of how it should be done is the Evening Service by William Mundy, edited by T. Royle Shore.

The numerous trios for alto, tenor, and bass debar many parish church choirs, who have but weak male altos, from attempting the music of the 18th century, but there are many fine anthems which might be done oftener. To name a few: 'O sing unto the Lord,' 'O give thanks' (omitting the alto solo), and 'Remember not, I ord,' all by Purcell, 'In Thee, O Lord' (Weldon) (a tenor instead of an alto can sing the upper part in the duet), 'Turn Thee unto me' (Boyce), of which there is an excellent edition edited by Dr. Walford Davies.

Coming to later times, he wonders how many more copies Novello's sell annually of 'Blessed be the God and Father' (Wesley) than they do of, say, 'Wash me thoroughly,' by the same composer! And yet the latter is infinitely the greater as music, and not much if any more difficult to sing.

As to modern music, there must always be a bigger market for the shallow and obvious than there is for that which contains thought and emotion that are great and deep, for the simple reason that there are more shallow and 'obvious' than there are great and deep-thinking people in the world. But there are palpable reasons why the shallow and trivial is much more out of place in the church than it is even in the concert room. There is, however, another class to which a great deal of music of every period belongs—music that is simple, beautiful, and sincere. This all can appreciate and benefit by. It does not express very abstruse thought, but its thought and

emotion are unpretentious, clean, and heartfelt. This is the line to be followed by modern English composers who want to do good work, and who may not have the great gifts required for the finest creations.

THE MUSICAL COMPETITION MOVEMENT.

Competitions he believes are doing a great work, especially where the music chosen is good, and the judges engaged are really artists and not mere academic, unemotional dryasdusts. He favours using a scale of marks as a guide and a remembrancer to the judge, but not as an exact and mathematical representation of the proportionate values of the performances one to the other.

ORGAN MUSIC.

The trend of music is to become more expressive. Instruments, to be of use, must keep pace. Their mechanism must get less obtrusive, and be more sensitive. The pianoforte has not flagged in the onward movement; but until recently the organ has been 'the lame duck lagging, lagging all the way.' Now as a means of expression it is not to be despised. It has many beautiful and distinctive colours, which can be easily changed in kaleidoscopic fashion by a good player, and this without half so much distraction and loss of atmosphere as there used to be.

But from Bach's time onward to within recent years no great composers (with the exception of Mendelssohn) troubled themselves to write organ music. This did not matter much before the modern organ was at last evolved. Then, as there was so little absolutely *great* music worthy of its powers, organists naturally fell back on arrangements, and one may say with perfect truth that some of the arrangements of great orchestral works, containing as they do an aroma of genius, are infinitely superior in effect to the majority of the works of second-rate organ composers, notwithstanding what is lost in transcription; that is, of course, when they are well played on a thoroughly up-to-date organ. But the deficiency in first-class organ music is now being made up, and things will no doubt move along more rapidly in the near future.

CONGREGATIONAL SINGING.

Congregational singing should be unisonal. It is musically ridiculous for from six to thirty people to be singing in parts while from two hundred to two thousand sing the tune or improvise dreadful 'parts' of their own. The clergy should instruct their congregations in such rudimentary facts as these. Music must be the means of expressing the thoughts embodied in the words, otherwise it is mockery. Singers cannot express emotions which they do not feel, therefore congregations must not be content with the emotion roused by taking part in a mass of sound irrespective of the meaning of the words. It is almost impossible to get a satisfactory effect from a large number of people singing together

without a conductor, but if there is no settled, steady rhythm, and if innumerable pauses of indefinite length are interpolated, the effect is deplorable. Dr. Bairstow thinks that organists are largely responsible for this. Not only should they keep strict time in congregational music, but they should learn to phrase better than they often do, and use every means at their disposal to make a rather unrhythmic instrument as rhythmic as may be. If congregational singing were unisonal, then in many country churches the choir would be useless. Therefore, if there is a choir worthy the name, some part of the service, however small and simple, should be assigned to them exclusively.

CHORAL SOCIETIES AND THEIR FUTURE.

Picture palaces and music halls undoubtedly compete with the choral Society. After the hustle of a day's work, people desire entertainment that will not tax their intellect but which will nevertheless provide plenty of sensation and excitement. This is bad for the financial prospects of choral Societies, but it will, he thinks, make them more efficient in the end. There is still an audience to be found for good choral music, if that music is not merely sung correctly but vividly interpreted. To this end the individual singer's technique must be improved—you cannot give your mind to interpretation whilst you are feeling uncertain about the notes and the time. Conductors must be less self-conscious at rehearsal and performance, and their technique must improve so that their gestures are more poetic and graceful and not meaningless and clumsy, as is so often the case. The orchestral accompaniments must be as good as the choral work, and here is the opportunity for municipal aid. Why it has been denied to music and granted to art galleries, goodness knows! Choral and orchestral Societies are far more deserving than any other form of musical society in a provincial town, and as long as they have to fill their orchestras with inefficient amateurs, the finer efforts of the choir are more or less spoiled. There are exceptions, but it must be said that the average amateur cannot play to the beat, cannot play *pianissimo*, and cannot get the required tone or play in tune anything like so well as the professional. Especially is this the case with wind players.

Dull and lifeless performances (sometimes grossly incorrect) of dull and lifeless, worn-out music, have had more to do with the difficulties that have fallen upon many choral Societies than all the cinematographs and hippodromes together.

A SELECTION FROM THE ANTHEMS AND SERVICES SUNG AT YORK MINSTER.

SERVICES.

Byrd in D minor.
Tallis in the Dorian mode.
Gibbons in F.
Purcell in B flat and G minor.
Walmisley in B flat.
Wesley in E.
Stainer in A, B flat, and E flat.
Smart in F and B flat.
Garrett in D, E, and F.

Martin in A and C.
 Bridge in G.
 W. G. Alcock in B flat.
 G. J. Bennett in E flat, B flat, and A.
 Alan Gray in F, G, and A.
 Noble in A, A minor, B minor, G minor, and F.
 Stanford in C, G, and B flat.
 Bairstow in D.

ANTHEMS.

'Bow Thine ear,' Byrd.
 'Sing joyfully,' Byrd.
 'I will exalt Thee,' Tye.
 'All people,' Tallis.
 'This is the record of John,' Gibbons.
 'When to the Temple,' Eccard.
 'Give ear,' Arcadelt.
 'Hear my prayer,' Purcell.
 'O sing unto the Lord,' Purcell.
 'I was in the Spirit,' Blow.
 'I will sing of Thy power,' Greene.
 'I wrestle and pray,' J. C. Bach.
 'Blessing, glory,' J. C. Bach.
 'The Lord my faithful Shepherd is,' J. S. Bach.
 'The heavens declare,' Boyce.
 'The souls of the righteous,' Nares.
 'Call to remembrance,' Battishill.
 'Hear, O Thou Shepherd,' T. A. Walmisley.
 'If the Lord Himself,' T. A. Walmisley.
 'Cast me not away,' Wesley.
 'Wash me thoroughly,' Wesley.
 'My God, my God,' Mendelssohn.
 Extracts from Brahms's 'Requiem' and Dvorák's
 'Stabat Mater.'
 'The Lord is my Shepherd,' Stanford.
 'Fierce was the wild billow,' Noble.
 'The Saints of God,' Noble.
 'O how glorious,' Harwood.
 'I have lifted up mine eyes,' Walthew.
 'Abide with me,' Atkins.
 'If the Lord had not helped me,' Bairstow.

Dr. Bairstow's contributions to church music are well-known, and some of his part songs are very popular.

RICHARD STRAUSS'S 'LEGEND OF JOSEPH.'

By M.-D. CALVOCRESSI.

Dr. Richard Strauss's new work, whose production is to be one of the most important features of the coming Russian season at the Drury Lane Theatre, is a ballet arranged much after the fashion of the mediæval 'Mystères,' archetypes of the modern play. But within the intentionally archaic frame is contained an elaborately symbolic plot, teeming with intentions and well-devised suggestions, which in conception and in carrying out is decidedly modern.

The subject, by Hugo von Hoffmansthal and Count Kessler, is founded on the Bible story, but aims at exhibiting the violent conflict resulting from the contact between the sumptuous, shallow, impulsive world of Paganism—in the present case, Pharaoh's court—and the mystical purity of Joseph, who represents the Hebraic, monotheistic spirit. Potiphar's wife in this version differs greatly from what she is shown to be in the Bible, and is depicted so as to become the incarnation of the conflict between the two principles.

The whole play is a mixture of real and unreal, of plain realism and of ideal superhumanity,

constantly interchanging or interwoven. For that reason, the authors have seen fit to situate it not in its actual historical frame, but in surroundings borrowed from Venetian scenery of the times of Veronese; in other words, to interpret it, from the picturesque point of view, as the Venetian painters interpreted Bible history.

'Too scrupulous an accuracy,' says Count Kessler in a recent interview, 'can but end by impeding the freedom of imagination. A narrowly restricted field would have prevented the action from acquiring its more general purport.'

The plot runs thus: During a feast in Potiphar's house, Joseph makes his appearance, and Potiphar's wife becomes forthwith enamoured with him. But the pure-souled youth, wrapt in his dreams, takes not the slightest notice of her. Later, we see Joseph asleep. In a dream an angel appears to him, and gradually takes the shape of Potiphar's wife. But she has in fact come to him; she watches his sleep, struggles for a time against temptation, and ends by kissing him. The kiss awakens Joseph, who rises and prepares to flee.

In her resentment she calls the guards and orders him to be laden with chains and led to death. But at that moment appears an angel who saves him from the unjust doom. Potiphar's wife strangles herself with her necklace.

'The tragedy,' says Count Kessler in the interview already quoted, 'results from the sudden contrast that makes itself felt within the soul of Potiphar's wife: a contrast that overwhelms her simply because she is incapable of resolving it. The arrival of Joseph, the little being informed with the intoxicating, almost divine atmosphere of a distant country, the infant Lohengrin, a celestial aureola around his brows, reveals to her heavy, restless soul a new world, a world of freedom, the divine world of life. She, who has never known temptation nor emotion; she, the lake of dead, chill water, whose surface has rippled under no breeze, finds herself for the first time impressed by rays of sunshine coming she knows not whence. She awakens simultaneously to emotions and to the impossibility of satisfying them. She acknowledges in Joseph the being who can never be hers. And then arises in her soul the deadly conflict between the two worlds: the world to which she belongs and the world that she has no hope of reaching. The one must annihilate the other. If she does not wholly destroy even to the memory of that divine world which remains inaccessible to her, then she is doomed to destruction. And thenceforth the tragedy resides in the collapse of a soul that is noble and proud, but overlaid and incapable of liberating itself.'

As to the carrying out of the work from the choreographic point of view, Count Kessler continues:

'Our object has been gestures that may be understood without reference to any convention: realistic and yet rhythmical—passing through all stages of rhythm, from pure dance to the barely

perceptible rhythm of impassioned acting. That kind of thing was available to the ancient Greek tragedies, and Wagner met with it in one or two exceptional cases, with Niemann or Sucher for instance. But as in the present case language does not intervene, we have been obliged to conceive the acting somewhat differently. We have tried to create a new art proceeding in equal parts from music and from gesture associated in rhythm.

‘Of course, this being the case, the music must be endowed with even more direct a suggestive power than in the current lyric-drama; must associate even more closely with the acting, so as to reveal what is going on within the souls of the characters. Strauss has had to deal with a problem that made the greatest possible call upon his luxuriant conceptions of art. The scene in which Joseph, after being awakened, rises, lets his cloak fall, and appears unclothed to the eyes of Potiphar’s wife—the scene that serves to assert the impossibility of a union between these two beings—Strauss has spent over a year in preparing and compassing it. As it stands now, it is to be considered as a climax not only in the work but in modern music. Music appears here as a kind of religion, in the etymological sense, connecting (*religare*) the spectator to the drama in straight line, without words being resorted to, without even the spectator being allowed to remember that there exists such a thing as verbal expression.’

The score is not yet available. But it is said to be remarkably brilliant and effective, and to possess a good deal of suggestive power—a suggestive power of the same descriptive and narrative order as that of ‘Salome.’ It is scored for about a hundred instruments, including four harps and four celestas. The duration of the work is one hour.

THE POSTHUMOUS MANUSCRIPTS OF MUZIO CLEMENTI.

By T. DE WYZEWA AND G. DE SAINT-FOIX.

The name of Clementi is associated in the minds of most musicians of to-day, only with the sonatinas which they were made to practise in their youth. Some perhaps are acquainted with the ‘Gradus ad Parnassum,’ but few are aware that during the many years which he spent in England, Clementi was well known as a composer of symphonies. Over twenty of these works were performed in London, and were much admired both by the learned critics of the day and by the general public. About a dozen symphonies were composed and performed in London between 1785 and 1795, two being published in 1787 by Clementi himself, and numbered Op. 18. Besides these, we are told by Clementi’s pupil, Ludwig Berger, that the fine Sonata in G minor, Op. 34, was an arrangement of another Symphony belonging to this first group; and it is very possible that the Sonatas in B minor and D major (Op. 40) were also transcriptions or rearrangements of works originally conceived and carried out for full orchestra.

The disappearance of the scores of Clementi’s symphonies might be accounted for by the supposition that the composer had destroyed the MSS. of those written before 1800, after having utilised their musical material for his pianoforte works. But we cannot admit this hypothesis with regard to the symphonies and overtures which were his principal occupation between 1812, the year of his return to London from Russia, and 1832, the year of his death. He had entirely given up composing for the pianoforte in 1800, and both he and several of his family and pupils let it be known that he was dissatisfied with pianoforte music and wished to devote himself to the composition of symphonies. Between 1812 and 1824 the programmes of the London Philharmonic Society include almost every year one or two ‘New Sinfonias, MS., composed for this Society’; and the critics of the day agree in recording the enthusiasm with which these works were received, and in praising their melodic invention and richness of orchestral treatment, although Clementi was then between sixty and seventy years of age. He visited Paris, Munich, and Leipsic at this time, and in all these places his symphonies met with the same success, or at any rate with the same favourable criticisms in the Press.

Of the ten or more symphonies which constitute the composer’s final artistic period not a single trace remains, with the exception of a first movement in D major, of which the MS. score is preserved in the British Museum. In its mastery of instrumental technique it is comparable with the seventh and eighth Symphonies of Beethoven, and if Clementi’s other symphonies were on the same level, we need not be surprised at the esteem in which they were held.

Clementi died on March 10, 1832, at his country house, Elm Lodge, near Evesham, in Worcestershire. In his will, dated January 2 of the same year, he left the sum of £5 to his friend, the composer William Horsley, with which to buy a ring as a token of the composer’s gratitude to him for classifying and putting in order his manuscripts, which thenceforward became the property of his widow. We can hardly doubt that among these manuscripts were the scores of the ten or twelve symphonies which, we may say, had been the principal occupation of his last thirty years. It is difficult to believe that before his death he should have destroyed the scores to which he had attached so much importance, especially as he does not seem to have made any use of them for the ‘Gradus ad Parnassum’ or for the few pianoforte works which he wrote between 1812 and 1832.

Nevertheless, all search for these lost works has hitherto been completely fruitless. The British Museum possesses nothing beyond the one fragment mentioned above, and this is probably only a sketch, since we know that Clementi composed a Symphony in C major, the first movement of which had as its principal themes the subjects which this MS. presents in the key of D. We have made inquiries of the descendants

both of Clementi and of William Horsley, of the librarian of the Philharmonic Society, and also of the keepers of the archives of the concerts at Paris and Leipsic at which Clementi's symphonies were performed; but we have been unable to obtain the least trace of information of any kind as to the fate of the missing scores. It has not even been possible for us to make sure whether the scores of the symphonies did or did not form part of the collection of MSS. left by Clementi to his widow.

The mystery is the more strange, since we are considering not some poor and obscure musician of the days of Handel, but a master of world-wide reputation and honour, who died as late as 1832 as the owner of considerable property within a moderate distance of London.

After two years of fruitless investigation, we take this opportunity of addressing ourselves directly to the English public. Perhaps our inquiry may have the good fortune to meet the eye of some reader who knows of the existence of a manuscript score of Clementi's symphonies, or who may remember having heard something about them. The discovery of these lost works would, we feel sure, be of the greatest importance for the history of European music, and especially for the history of music in England.—(Translated for the 'Musical Times' by E. J. DENT.)

SCHÖNBERG: A SHORT SKETCH OF HIS LIFE.

By CHARLES MACLEAN.*

Schönberg is not yet in 'Grove' (1910), and the notices in other works of reference are infinitesimal. After dredging extensively for facts, it is believed that the following abstract of his case as a whole is fairly accurate.

At Vienna, the school of Anton Bruckner (1824-96) was followed by that of Gustav Mahler (1860-1911). For Mahler's symphony style, see *Zeitschrift* xiv., 166, March, 1913. Arnold Schönberg was born at Vienna, September 13, 1874 (parentage not stated in *Wer ist's*), was mainly self-taught in music, and perhaps for that reason struck out an independent line as composer. He also practised painting in a rough way, and has exhibited. On October 7, 1911, he married the sister of the composer and opera-conductor, Alexander von Zemlinsky (1872-). Just before this the poet and librettist, Ernst von Wolzogen (1855-) had started his 'Ueberbrett' movement, along with O. J. Bierbaum and Frank Wedekind, and the composer Oscar Strauss (1870-). Ernst von Wolzogen was half-brother to Hans Paul Wolzogen (1848-), had an English mother, and was brought up almost as an English boy. He was of course the librettist of Richard Strauss's 'Feuersnot' (October 28, 1902, Berlin). In 1901 he had a 'Buntes Theater' in the Köpenikerstrasse, Berlin, for the advancement of his views in elevating the cabaret style, and he also organized

tours. Schönberg got an appointment as conductor under Wolzogen in this scheme, and moved to Berlin at the end of 1901. The Ueberbrett movement ran but a short course; see a dissertation thereon by Karl Georg Göhler (1874-), conductor of the Leipsic Riedelverein, in *Die Musik*, April, 1902. A little later than this, Richard Strauss (1864-) having recommended him, Schönberg was appointed harmony-teacher at the ever-expanding Stern Conservatorium (established 1850) at Berlin; this post he held till June, 1903. He then went back to Vienna, where he joined a set of men with advanced views, such as Ka. Horwitz, Heinrich Jalowetz, Alban Berg, Anton von Webern, Egon Wellesz, &c. Parties arose there, both for and against him. He was one of the founders of the Vereinigung schaffender Tonkünstler concert organization, of which Mahler was President. He was helped to fame by the Viennese-Roumanian violinist, Arnold Josef Rosé (1863-) and his celebrated string quartet party (Rosé, Paul Fischer, Anton Ruzitska, Friedrich Buxbaum); this party are just now in London, and on February 3 have performed Charles Villiers Stanford's Quartet in G minor. He was supported also by Oscar Fried (1871-), the Berlin conductor. In 1910, he was 'permitted' to give independent composition lectures at the Vienna Conservatorium (established 1817). In the autumn of 1911 he went back to Berlin. At the same time he published his 'Harmonielehre' (3370 in the Universal Edition, pp. 484). In fewer words, Schönberg, now a man of forty, but looking much older, is a Viennese, who stayed in his native town till he was twenty-seven, saw the world for three or four years, returned to his native town, and there achieved a very considerable position solely on his own merits as an original composer, and has now for the last three years settled at Berlin.

When a man is only forty, has gone long years without a publisher, has had in his portfolio a magnum opus for thirteen years without a performance, and only partially divulges the dates of his conceptions, orchestrations, &c., the confusion of opus-number with chronology is apt to cause hazy conclusions. In reality this is a case of a man's quite gradual evolution, mostly in the face of the public, from being normal to being a Futurist. Nevertheless one may accept, as a more or less mechanical convenience, the three-stage division of the works which has been suggested in *The Times*, i.e., the period before going to Berlin at age twenty-seven, a lustrum of seven years from then till age thirty-four (a few years after the return to Vienna), and from then till now. The first of these stages (down to 1901) apparently saw the genesis of: Twenty songs with pianoforte, to texts by several authors (Opp. 1, 2, 3, 6); the String quartet in D minor (Op. 7); the illustrative String quartet 'Verklärte Nacht' (Op. 4). That may be called a stage of normal works which have inherited the contrapuntal technique of Bruckner and Mahler, but show a decided originality and great beauty. The second

* From the *Journal of the International Musical Society*, with additions.

stage (1901-08) apparently saw: the 'Gurre-Lieder,' for soli, chorus, and orchestra, to text of the Dane, Jens Peter Jacobsen, translated into German by Robert Franz Arnold; 'Pelleas und Melisande,' a long symphonic-poem, 1902 (Op. 5), conspicuous for its exhaustive thematic treatment; Six songs with orchestra, to various texts (Op. 8); Chamber-symphony for small orchestra, in E minor (Op. 9); second String quartet, in F sharp minor, with a voice-part to Stefan George's text in the last two movements (Op. 10). [*Nota bene.*—The 'Gurre-Lieder' (orchestrated several years after sketch) have quite a mammoth orchestra, the necessity of which is not at all transparent. There are the following (where each item means a family): 8 flutes, 5 oboes, 7 clarinets, 10 horns, 5 trumpets, 7 trombones, 6 kettle-drums, much percussion, 4 harps, celesta, and string quintet as large as possible. This second stage may be said to be one where Schönberg adopts a larger canvas, and fills it with much wilder but still highly pregnant matter.] The third stage (1908 to date) apparently saw: Three pianoforte pieces (Op. 11); Fifteen 'George-Lieder' with pianoforte, to text of Stefan George; Five orchestral pieces, about 1909 (Op. 16); monodrama 'Erwartung'; Six short pianoforte pieces, about 1911 (Op. 19). In this third stage Schönberg throws over almost everything hitherto accepted, *i.e.*, consonance, tonality, thematic use, form, even programme, and retains only rhythm and instrumental colour. He boldly calls this music a mere emanation from himself, which has no relation to the receptivities of his hearers. That is a very self-satisfied doctrine, and only a handful of devotees pretend to understand or take pleasure in the products. Examination will show that the journey between the two extremes has lasted barely ten years.

The significant performances abroad seem to have been these: The Rosé string party is said to have given the first performance of the Sextet about 1902 at Berlin, where the audience 'was tumultuous and hostile.' No report of this first performance can be traced in *Die Musik*, which runs from October, 1901, or in the foreign correspondence of English journals. The same party gave the first String quartet at Vienna about 1904. In February, 1905, the Vereinigung schaffender Tonkünstler at Vienna performed the 'Pelleas und Melisande.' Later the Chamber Symphony. The Rosé party did the first String quartet on June 30, 1907, at the Allgemeiner Deutscher Musikverein Festival at Dresden. They did the second String quartet (with voice) at Vienna in December, 1908. At a Vienna concert in January, 1910, were given: First part of the 'Gurre-Lieder' with pianoforte accompaniment only; the Fifteen 'George' songs; the Three clavier pieces, Op. 11. At Berlin, at the end of 1910, Oscar Fried produced 'Pelleas und Melisande' at the Gesellschaft der Musikfreunde. At Berlin at beginning of 1912 were given, without orchestra: Early songs, three of the Five orchestral pieces, arranged for two pianofortes, eight hands; the Six short clavier pieces; the 'George' Song-cycle.

In March, 1913, at Vienna, a complete performance was given, with orchestra, of the 'Gurre-Lieder.'

The foreign Schönberg literature is extensive. The esteemed secretary of our Vienna Local Branch, Egon Wellesz, pupil of Schönberg, gives at *Zeitschrift* xii., 342, September, 1911, a much more authoritative analysis of the works than can be pretended to here. At *Zeitschrift* xiv., 5, October 29, 1912, Hermann Wetzel, of Berlin, gives an extremely hostile five-column review of the 'Harmonielehre.' It is permissible however to say with regard to the illustration at p. 30 quoted as the acme of extravagance, that this is an example to pupils of modulation to the flat supertonic, that the parts move by degrees or easy intervals in the soundest manner, and that some may regard the whole as a very good example of stimulative modern instruction. Two Berlin authors have written sympathetically on the latest style of the compositions in *Die Musik*: Arno Nadel in June, 1912, and Leonhard Welker in October, 1912. A book has been published, 'Arnold Schönberg' (Piper, Munich, 1912, pp. 90, demy 8vo), eulogistic essays, short and long, on his music and painting, by eleven devotees: Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich Jalowetz, W. Kandinsky, Paul Königler, Karl Linke, Robert Neumann, Edwin Stein, Anton von Webern, Egon Wellesz.

The only performances as yet in England have been as follows: On January 11, 1913, the pianist R. Buhlig played the Three clavier pieces, Op. 11, at Steinway Hall. On September 3, 1912, Sir Henry Wood performed the Five orchestral pieces, as above said, at a Promenade Concert, this being the first time that they had ever been played on the orchestra. On November 1, 1913, the Flonzaley party played the first String quartet. On January 15, 1914, the Music Club (late Concert Goers' Club) gave a reception to Schönberg; some of his early songs were sung, and the London string party (Sammons, Petre, Warner, Lockyer, Warwick-Evans, Sharpe) played the Sextet. On January 17, 1914, Schönberg conducted the Five orchestral pieces at the Queen's Hall Symphony Concert, as above said. On January 23, 1914, the London String party again played the Sextet in public at Bechstein Hall. The then Berlin correspondent of the *Musical Times* wrote at page 183, March, 1911, of the Oscar Fried performance of 'Pelleas und Melisande,' was enthusiastic about the technique, and said at the end, 'For the first time in German music can we see past Strauss. Schönberg's is the first path that leads anywhere forward, and we may confidently hope he will take us into as interesting places as his great predecessor.' But this was about a work composed in 1902. In the *Musical Times*, January, 1914 (page 11), Ernest Newman writes warmly on the still earlier 'Gurre-Lieder,' which he calls 'the finest musical love-poem since Tristan.' In the *Musical Times*, February, 1914 (page 87), he keeps an open mind on the present Futurism, but thinks that Schönberg

may be ahead not only of us but also of himself. He concludes, 'I doubt whether Schönberg himself would always detect an alteration of, or addition to, his score.' That much may be posited with little doubt.

It will be seen that we have just had specimens in London of Schönberg's north and south poles. Musicians of all shades of thought found the 'Verklärte Nacht' Sextet excessively beautiful, a sort of 'Tristan und Isolde' on the strings; nor were the contrapuntal mastery and novel handling of the string-combination less noticeable than the musical beauty. The report of its hostile original reception has therefore puzzled Londoners. It is 3662 in the Universal Edition, and he who runs may read. But there was an equally strong opinion against the Five orchestral pieces. To say nothing of almost every other musical attribute having been thrown overboard in this his latest style, as above stated, Schönberg here seems even to abandon the resources of the orchestra. It is not using the resources of an elephant to make it pick up pins; and the orchestra of Beethoven, Wagner, and Strauss can do something better than show off small tricks. In Scriabin (*Zeitschrift* xiv., 167, March, 1913) we had at any rate fulness. Here only everything which was odd and extreme in the orchestra was represented. Mustel's pretty little 'Celesta' made really the best effect in the performance, because for a while it held the matter together with a definite, if small, *tessitura*. The general view was to treat Schönberg with every respect, for he has shown his powers as a fine musician and man of genius; but to express complete inability to follow him in his last and really hideous negations.

Occasional Notes.

A FORGOTTEN MASTERPIECE. Students of early English music will be interested to know that at Westminster Cathedral on Wednesday, Thursday and Friday of Holy Week (at 5.30 p.m. each day), the Lamentations of Tenebræ were sung to settings unearthed and scored by Dr. Terry from a Tudor MS. The fact that they this year displaced those of Tallis and Whyte, hitherto sung, indicates that the work is no mere antiquarian curiosity. It is in three sections,—one for each Tenebræ—and the score occupies 120 pages of MS. It is anonymous, but its virile counterpoint, and rich sombre colouring stamp it as the work of one of the great masters of the period. It is sometimes suggestive of Whyte, sometimes of Tye, and frequently of Tallis. Dr. Terry submits the theory that its authorship was then so well known that the scribe omitted mention of it.

WORCESTER MUSICAL FESTIVAL. The programme of the forthcoming Worcester Musical Festival, to be held under the conductorship of Mr. Ivor Atkins, September 6, 8, 9, 10, 11, is as follows: Tuesday: 'The dream of Gerontius'; Three eight-part motets for chorus, 'Fest und Gedenksprüche' (unaccompanied), Brahms; Symphony in D minor, César Franck; 'Elijah.' Wednesday: 'Manzoni Requiem,'

Verdi; 'Blest Pair of Sirens,' Sir Hubert Parry; Motet for chorus, Orlando di Lasso; 'Tod und Verklärung,' Richard Strauss; new works by Walford Davies and Ivor Atkins. Wednesday evening: Miscellaneous concert, including works by Elgar, Scriabin, and Sibelius. Thursday morning: Mass in B minor, Bach. Thursday evening: New work, Vaughan Williams; Symphony in G minor, Mozart; 'Thou Judge of quick and dead,' A. E. Brent Smith; 'The Creation,' Part I, Haydn. Friday morning: 'Messiah.'

The general programme of the THE Congress of the International Musical Society to be held at Paris on June 1-11 has been issued. It is, provisionally, as follows:

- Monday, June 1, 9 p.m.—Reception at the Salle des Fêtes d'Excelsior.
- Tuesday, June 2, 10.30 a.m.—Formal Opening of the Congress in the Amphithéâtre Richelieu of the Sorbonne (Rue des Écoliers, Faubourg St. Germain).
- Tuesday, June 2, to Saturday, June 6, inclusive.—Reading of Papers at the Hôtel des Ingénieurs Civils, 19, Rue Blanche.
- Saturday, June 6, 2 p.m.—General Meeting of Members of the Society, and summary of the results in the Lecture Sections.
- Saturday, June 6, 4 p.m.—Formal closing of the Congress.

The following entertainments are already arranged, and will be spread over the period from Tuesday, June 2, till Thursday, June 11:

- (A) Three Concerts of Church Music:
 - (a) 12th to 15th centuries.
 - (b) Period of the Renaissance.
 - (c) 17th and 18th centuries.
- (B) Concert of old Chamber Music.
- (C) Concert of old Orchestral Music, with Reception at the house of Princesse Edmond de Polignac.
- (D) Concert with the 'Orfeo Catalana' of Barcelona.
- (E) Representation of an Opera or the 18th century, at the theatre of M. Deutsch de la Meurthe at Romainville.

Arrangements are being made for the following entertainments:

- (F) Representation of a Gluck Opera at the Opéra-Comique.
- (G) Concert of modern French chamber music.
- (H) Concert of modern French orchestral music.

THE BACH FESTIVAL AT VIENNA. This year's Festival of the Neue Bachgesellschaft will be held at Vienna on May 9-11. The long-established and wealthy Gesellschaft der Musikfreunde have invited the

Bach Society, and are superintending the performance. The conductor will be Herr Schalk, of the Vienna Opera. The programme is chosen entirely from Bach's works. Perhaps it is felt that the Austro-Catholics are less familiar with Bach than are the North Germans, as several well-known works have been selected. It has been the rule to exclude the 'Passions' and other great works on account of their familiarity; but this year the 'St. John' Passion is announced, and also two of the most familiar Cantatas, No. 6 ('Bleib mit uns') and No. 11 (the 'Ascension' Oratorio). Among the other works announced is Cantata No. 74, an early work composed for a Town Council election in 1708, and the only one printed in Bach's lifetime (or indeed in the whole 18th century). The Solo Cantata, No. 84, and an Air from No. 16, with violin obbligato.

are also to be given, and the duet from No. 101 on the 'Paternoster Chorale.' The most noteworthy of the remaining items are the St. Ann's and B minor organ fugues, the sixth 'Brandenburg concerto,' the A minor Violin concerto (these were played at Eisenach last year), an air with flutes from a 'Birthday Cantata,' the C major Suite for orchestra, the Duet Sonata with violin in B minor, and that with viola da gamba in G major. There will, as usual, be a church service, as in Bach's time. The Cantata on this occasion will be No. 166, 'Wo gehest du hin.' With two exceptions only Viennese artists will take part. This Festival may serve very materially to spread appreciation of Bach's music in districts where it is not yet familiar.

We are sorry to see the GLASTONBURY announcement that the Arthurian SUMMER Festival at Glastonbury is postponed until 1915. Mr. Rutland Boughton

is, however, actively engaged in planning a Holiday School of Music-drama at Glastonbury during August. The chief study is to be 'The immortal hour,' by Fiona Macleod and Rutland Boughton, which will be publicly performed if sufficient backing is promised. Miss Margaret Morris is to assist in the production. The principals provisionally engaged include Mr. Frederic Austin, Mr. Francis Harford, and Mr. Arthur Jordan, and assistance in conducting is promised by Mr. Charles Kennedy-Scott and Mr. Edgar Bainton. Influential patronage has been secured.

THE IMPERIAL CHOIR.

The choral organization called together from the existing choral Societies of Greater London by the indefatigable enthusiasm and energy of Dr. Charles Harriss, and known as the Imperial Choir, is now engaged in active preparation for the season's concert. This takes place at the Albert Hall on May 14, when Dr. Harriss will direct a varied and excellent programme of choral numbers. We understand that 2,000 singers will take part. It is arranged that 1,500 members of the Choir shall pay a visit to the Bristol Exhibition on June 13, and give two concerts.

CANDID CRITICISM A HUNDRED YEARS AGO.

On May 3, 1814, just one hundred years ago, Tom Cooke—afterwards so well known as principal tenor singer at Drury Lane Theatre, and composer of numerous popular songs and glees, also as teacher of Sims Reeves—was given a benefit at the Theatre Royal, Crow Street, Dublin. He selected 'Lionel and Clarissa' in which to astonish his old Dublin friends, for previously he had been known only in his capacity as leader of the orchestra in the Irish capital. What must have been his chagrin when he read the following candid critique of his performance in the Dublin *Monthly Museum* for May, 1814—a journal devoted to literature, music, and the drama: 'Mr. Cook has all the qualifications for a singer, except one; but that one is indispensable. A singer without a voice is like a title without an estate—it is a Bonaparte in Elba'!

Mr. W. W. Cobbett (52, Circus Road, N.W.) offers a prize of £50 for the best original String quartet (in Sonata, Suite, or Phantasy form) in which the two violin parts shall be of equal interest and importance. Entries close on December 31. Mr. Cobbett will himself examine the manuscripts, selecting a few to be performed before a small select audience, who will make the ultimate adjudication by vote.

'REVUE FRANÇAISE DE MUSIQUE.'

Much interesting matter is to be found in the bi-monthly *Revue française de musique*, of which M. Calvocoressi has recently become co-editor with M. Léon Vallas. The issue for March 25 contains articles on Schreker's Opera, 'Der ferne Klang' (Le Son lointain), and on the moral of the 'Cas Rust' (by M. Calvocoressi, who has already expatiated on the same subject in our columns), and an interesting example of composition by Emile Riadis, an Oriental musician with Western education.

The Vicar of St. John's, Carlisle (the *Carlisle Journal* tells us), in moving the adoption of the past year's accounts, said:

"About £9 was saved through not paying the choir-boys, and the result had been most satisfactory."

'The note of satisfaction in the choir-boys' voices is said to be very touching.'—*Punch*.

GIUSEPPE BUONAMICI (1846-1914).

[A brief notice of the death of this esteemed musician appeared in our April number. He died at Florence on March 18, at the age of sixty-eight.—ED., *M.T.*]

All who came under the spell and charm of the sunniest-natured, most modest and lovable of artists will deplore the loss of one of Italy's foremost musicians and greatest pianists—Giuseppe Buonamici.

As a man he will be remembered with that genuine affection which he possessed the gift of inspiring in so rare a degree; and as an artist by the simple sincerity of that useful life-work which came so suddenly to an end on March 18, at his native city of Florence.



As early as 1860, while still a pupil of his uncle, Giovanni Ceccherini, he made his first public appearance at the Teatro Niccolini. But it was to the quick discernment of Madame Hillebrand (Jessie Laussot), the helpful patroness and friend of so many musicians, that he owed that early encouragement and serious preparation which brought him into life-long contact with two great masters of the pianoforte.

One of a brotherhood of enthusiastic young students (among whom are to be numbered Sgambati and our own pioneer-musician, the late Walter Bache) which was fortunate enough to enjoy the benefit of Madame Hillebrand's interest and advice, Buonamici had the inestimable advantage of the tuition and intimate friendship of Franz Liszt and Hans von Bülow.

That his talent and exceptional pianistic gifts secured early recognition in Germany is placed beyond doubt by the fact that when Bülow resigned his position at the Conservatorium at Munich, Buonamici was chosen as his successor, and the young Florentine, thus becoming a colleague of his master, Rheinberger, held the chief professorship of the pianoforte in that School for the following three years.

Whether a threatened paralysis of the left hand (caused by over-practice, but eventually cured) or an attack of that *mal du pays* to which your Tuscan is peculiarly liable induced him to reject enticing offers and settle down finally at Florence, just when a brilliant career as a pianist seemed open to him, I know not.

But to Bülow, who was as fond as he was proud of his pupil, the decision was without doubt a great disappointment. Although Buonamici's performances were from first to last uniformly and deservedly successful in his own country—in which his appearances were at one time frequent—as well as in Germany (Weimar, Kiel, Baden-Baden, Mannheim, Munich, &c.), his natural characteristics were not of that stuff to enable him to live happily in the perpetual publicity and rivalry which are but part and parcel of a virtuoso's career. The inevitable rufflings and irritations of the travelling artist's life were thoroughly repugnant to him, although he had little or no experience of them; and however willingly he played in private, in later years at least his retiring disposition needed strong persuasion before it allowed him to exhibit his powers in public.

A fascinating warmth of expression, combined with an exquisite ease and delicacy of execution, were striking features of his very individual style. His exceptional beauty of tone and touch invariably reminded me more vividly of Rubinstein—when that master was not in the 'Ercles vein'—than of any other eminent pianist I have yet heard; while a total absence of anything like effort—still less of affectation—made the personal charm of his playing complete. Buonamici performed Liszt and Chopin to perfection, and as a reverential and thoughtful interpreter of Beethoven he certainly excelled.

On his return from Germany he accepted the principal professorship of his instrument at the R. Istituto Musicale, also undertaking the directorship of the Società Cherubini, a choral Society originally founded and conducted by Madame Hillebrand. Further, the Società del Trio, of which the excellent concerts became the chief artistic events at Florence for a number of years, was formed by him, with the co-operation of Chiostrini (violin) and Sbolci (violinello), and continued until quite recently, with the assistance of Faini and other prominent local professors.

Buonamici's growing fame as a teacher continued to the last to attract a large number of pupils—a very considerable number of whom were English and American students—from all parts of Europe. These, with many young Italian musicians to whom he gave of his best, are now mourning the loss of their accomplished master. The cordial friendship which existed between Liszt and Buonamici has already been touched upon. Wagner also, in whose house he was always a welcome guest, had a particularly warm regard for him, as the following incident, which took place at the first performance of 'Parsifal,' may well bear witness.

When the curtain fell at the end of the first Act, Buonamici, whom chance had placed under the composer's box, stood up to join in the general ovation. Wagner saw him, and immediately called out, 'When did you come?' 'I'll tell you later on ;

listen to the applause, master!' 'No, no; you come up here at once,' was the reply. Without taking heed of anything that was going on around him, Wagner leaned over and, assisted by one or two spectators below, pulled Buonamici, *coram populo*, into his box, in which his young friend remained during the rest of the performance.

The deceased artist was also a busy editor, who issued many valuable editions of pianoforte music, including Beethoven's Sonatas, Studies on special difficulties in Beethoven, 'Biblioteca del Pianista,' &c. His latest publication was an interesting Suite of transcriptions of quaint pieces by an old, forgotten Italian composer, Azzolino Bernardino Della Ciaja di Siena, and published by Bratti (Florence). These effective old-world pieces will well repay the attention of advanced students.

It remains to be said that the always-welcome pianist visited London four times, viz., in 1887, 1890, 1892, and 1893, and on each occasion his public appearances were of the most successful and gratifying kind.

On the first of these occasions, he played Beethoven's Choral Fantasia at a concert given by the short-lived London Musical Society, on June 24, in St. James's Hall, under my direction, and his masterly performance of Beethoven's 'Emperor' Concerto was enthusiastically applauded at a Philharmonic Concert on June 5, 1890.*

The ranks of those musicians who had the good fortune to be brought under the personal influence of Liszt and Bülow are rapidly thinning, and these few words of tribute to the memory of 'Beppe' are penned in the sad knowledge of the irreparable loss of a true artist and lovable friend, with whom I shared some of the happiest times that life can give.

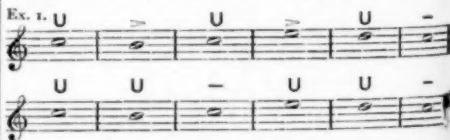
A. C. M.

[Buonamici's son, Carlo, is a distinguished pianist and much-prized teacher at Boston, U.S.A.]

THE SEMIBREVE CANTO FERMO IN STRICT COUNTERPOINT.

By C. H. KITSON.

In a recent paper read before the Musical Association, Mr. F. Corder adversely criticised the use of a semibreve *Canto Fermo* in the study of strict counterpoint, chiefly on the ground of its alleged unrhymic nature. Dr. C. W. Pearce, in his address before the Royal College of Organists on January 24, replies to this criticism by saying that the semibreves should be grouped into duple or triple rhythm, thus:



Such a view is quite possible and practicable in uncombined counterpoint, except in the fifth species. But in combined counterpoint it is open to serious objection, as liable to give a false impression of the place and purpose of the semibreve *Canto Fermo*.

Now the real purpose of strict counterpoint is to teach a student to compose in the 'strict style,' that is, in the style of the polyphonic period. Two objections to this view will at once be raised: (1) That the modes are not used; (2) That the composition of this period exhibits no use of a uniform semibreve *Canto Fermo*.

* Not July 5, as stated in last number, p. 247.



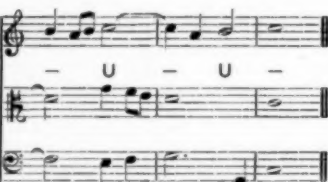
The rhythm is :



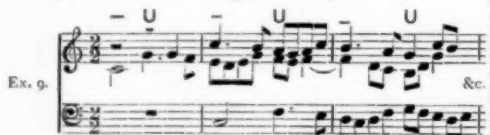
and not :



The next stage of scholastic study should be that in which we apply these principles, without the prop of a semibreve *Canto Fermo* :



It will be seen that all the parts obey the rules of melodic idiom of florid counterpoint, and that they move just as if a semibreve *Canto Fermo* were there as a constant factor. It will also be seen how utterly wrong it would be to imagine the rhythm to be :

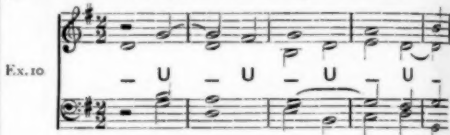


The next stage of study is composition in the strict style. All that need be said here is that the writer has proved time after time that such a course as has been outlined above results in a student's being able to write accurately in the manner of the 16th century, so far as technique is concerned.

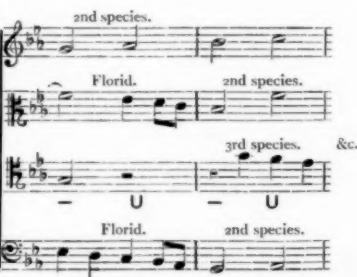
If it be argued that it is of no use to learn a dead language, then strict counterpoint should be abolished, and something else should be invented to take its place. But we must carefully guard against attempting to make strict counterpoint what it was never intended to be, and never can be. The semibreve *Canto Fermo* is a perfectly intelligible thing, if understood aright. It is simply a prop, which has finally to be eliminated as a constant factor. But it is most important to remember that it represents two accents. Thus it is that in his chapter on counterpoint on a chorale in his treatise on counterpoint, Sir Frederick Bridge says : 'The Chorale is usually written in minims, and may be regarded as a part in the second species with the remaining parts in florid counterpoint.' That is to say that the minims represent accents (two in a bar) and the florid parts use the idioms of a bar over two minims and not one, e.g. :



To put it another way, if in strict counterpoint we combine the first, second, and fourth species, we produce a series of chords moving in minims :



Each of the bars in the above contains a semibreve, and it will be realised that it is the harmony of Tallis Canon. But it would be quite wrong to regard the minims either as divisions of beats, or as lasting over two beats. Probably all the trouble about strict counterpoint would disappear if teachers and examiners gave more attention to it in the second stage, with either a florid part as *Canto Fermo*, or with a second species part as *Canto Fermo*.



- (1) *i.e.*, Third species principle, already learnt with prop of semibreve *Canto Fermo*.
- (2) It is allowable to change the harmony on the fourth crotchet.

Here the minim *Canto Fermo* is rightly regarded as moving in grouped accents—U

The important points are :

- (1) That the strong and weak minims form together a bar of scholastic counterpoint, and not two bars.
- (2) That the bar contains two accents, and not merely one.

The right view of the semibreve *Canto Fermo* is that it represents two accents (or three in triple time) in all combined work, and in any case where the fifth species is used.

TEACHERS' CONDITIONS IN WESTERN CANADA.

BY LIONEL KINGSLEY.

The sphere of music in Canada can be divided, roughly, into two zones, that of the East and that of the West. Neither of these is concerned with what the other does. The East, which shelters the old and quasi-old cities of Montreal, Quebec, Toronto, and Ottawa, stalks along in a high atmosphere of grand opera in the season, classical concerts, and fine orchestras. Musicians abound in the avenues of the great cities, and competition is as keen as in Europe, for not only do the highly-trained students of the Continent emigrate thither, but it is a convenient outlet for the surplus talent of the United States. In the East there is a considerable amount of culture, and where culture is in evidence the condition of the fine arts may often be found financially to be in a parlous condition. So, for musical purposes, the East will be dismissed from the scope of this article, for it contains passable imitations of the overcrowded musical cities of the Old World.

Certainly it is not in the East that a man, going to the Dominion to carve out a career, or a living—to be more temperate in expression,—as a teacher, is likely to gain recognition and success. It is to the middle of Canada that we must look, to that part commonly known as Western Canada, the great provinces of Manitoba, Alberta, and Saskatchewan. The delightful province of British Columbia, which is much better suited, climatically, to the Englishman, must be ruled out, for the market-place of music there is crowded to excess at present. A decade hence it may offer openings for teachers.

The newcomer, when he enters the great St. Lawrence River and passes the smiling hamlets on the banks, and hears the bells ringing from innumerable little churches stuck away in the hills or sheltering the down upon the shores, must put regretfully behind him the hope of participating in the musical work of cities cultured in the art, and resign himself to the inland places and townships where music is still, necessarily, in its infancy. His task will be to uplift the rough settlers of the West.

Taking Manitoba, for instance, whither many English teachers have gone of late years, the newcomer must not cherish too fine ideals; for the chief place in this province is engaged in the perpetual boosting of real estate. It loves this better than the finer things of life. This city is Winnipeg, known among the Indians as 'Dirty Water.' It is a very material, contains about 200,000 people, and is a large, straggling capital stuck in the middle of a cheerless flat prairie. It appears to have, at present, all the musicians it can assimilate. The talented man

coming there will be told that there is always room at the top—that chilly place where one usually gets all the stormy winds which blow: but he will find that there will be little inducement to toil there, and, after all, a musician must live. The citizens of Winnipeg love better the click of knives and forks in the 'quick-lunch' cafés than the music of the spheres.

There is a musical set at Winnipeg which is very powerful; it is feminine and dominating. It is known as the Women's Musical Club. It may be said that such clubs are to be found in many of the larger Canadian towns. These clubs certainly do a great deal to foster the purest of the arts, but they rather tend to become cliquey, a close preserve. They offer a welcome to the feminine newcomer, be she teacher or gifted amateur, but the unhappy male is barred. He is penalised by virtue of his sex, and must remain, unhappily, in the outer darkness away from the shining lights of musical society. So man in Canada is handicapped; and the woman teacher starts with a certain advantage, for, naturally, to be a member of one of these clubs is to come into contact with those people who can influence pupils and resultant fees.

There is a men's musical club—the Clef Club—but being essentially a Bohemian one, it offers no scope to the man who has to earn his living. Decidedly woman has usurped the high places in music in this great outpost of the Empire. The Women's Musical Club gives a concert each week or fortnight in the 'season,' and members are invited to furnish the programme. But truth to say these concerts could be of greater musical value. At present many of these clubs are mutual admiration societies, and inside and outside criticisms are barred. It is possible to hear at these recitals the classics and romanticists played as correctly and icily well as ever the heart of pedant could desire. Sometimes as a relief an artist bird of passage is invited to play or sing. Cadmon, the composer and collector of Indian melodies, Schumann-Heink, and others of equal fame have been stars at these concerts.

The teacher new coming to Winnipeg (and he should come a few months before the winter sets in, so that he may become known socially) must give his opening concert and be prepared to lose money by it. Then he will settle down to the usual drudgery of seeking pupils. He will find little good in advertising. He should come equipped with introductions. If a singer he may secure a church appointment ranging anywhere up to a hundred pounds a year. This will pay his current expenses, so that all he takes in his studio will be net profit. If he has no introductions or appointment he will find the task he has set himself a very weary one. And there have been quite a number of young, ardent, musical hearts broken in the land of the primitives, the mighty West. He will find that he has to compete with all classes of teachers whose fees range anywhere from a pound to a shilling a lesson. The 'pound people' are very old established, and have so secured the cream of the pupils. They are exceedingly well entrenched, musically. Some make handsome incomes, indeed, and camp luxuriously in the hot season with the rich on the lakes or in the mountains.

The newcomer will find a formidable competition in a local Conservatoire, which is a chartered company run on business lines. All in this establishment is cut and dried. Godowsky's name is on the prospectus as patron and supervisor, and much play is made with his personality. This Conservatoire is built up on a foundation of paper examinations. As everyone in the city plays the piano, after a fashion, the teachers in this school are well employed. But there is no further demand for them at present.

Leaving Winnipeg the only other large town is Brandon, where there is also a Conservatoire besides other teachers. Apart from these two cities this immense province has little to offer the earnest man. If he goes into the small towns he must be prepared to earn little, and even that little in a fluctuating way, allied to a climate of the utmost severity. He must be content to move in circles whose highest outlook on music is founded on barbaric rag-time. He must gaze from windows and survey soul-depressing elevators and stores with the architecture of boxes, roads quagmires of mud. Intellectual companions he will have none, for those who live in the townships are traders with never a soul above the dollar, the crisp sound of which is the finest music in their ears. And this, to the temperamental man, will be soul-destroying, disheartening.

Moving on to Alberta and Saskatchewan he will find much the same conditions as in Manitoba. Edmonton, the capital of Alberta, is a fine city striding the hills, but music is overdone here. The number of studios opened during the past year is out of all proportion to the demand. No pianoforte teachers are required for many a long day. There may be a little more opening for qualified vocal teachers, for there are as many quacks, in proportion, ruining voices in Canada as there are in the more sophisticated European musical centres. But the climate of the West is so dry that good voices are the exception. Those who wish to sing and can afford the luxury usually go to Europe to learn. Those who cannot dig up the requisite dollars for such an expensive cruise perform have to linger on among the inefficient, the voice destroyers.

The outlook for teachers in Canada, then, must be taken as a bad one. Of course there is an element of luck in this as in everything else. One person succeeds where another will not. Personality may count, and attract the favour of people who can do the owner much good. There may be prizes to the adventurous.

One citizen who has moved about a great deal in Europe said to the writer: 'We are always glad to welcome men of talent—men of personality—here. We like to have them with us. They assist in the development of the country. They are for our good. But if they are looking for a financial success it is a different thing.' And, after all, as already remarked, a musician has to live, and wishes to do so with some æsthetic enjoyment.

So rule Canada at present out of practical politics so far as it is of use to the surplus teachers of the Old World. It needs agriculture—music culture will come later.

The hope in Manitoba is a Conservatoire of Music with State endowment, so that the interests of music may be served without regard to profit. But little headway has been made in this direction. As one of the Cabinet said to the writer, 'There are no dollars in it'; and when expostulation was made he continued, 'I am simply bullheaded about music, don't know a thing about it.' So, any little efforts which have been made have died practically stillborn. At least they have brought forth no children.

Each provincial capital to the West needs its State Academy; then there will be hope for the teachers and true art in Canada.

The open competition for Mr. Clifton Cooke's £100 Vocal Scholarship will be held at 20, Bloomsbury Street, W.C., on Saturday, May 23; entries close May 18. Extra cash prizes are offered by Messrs. J. B. Cramer & Co., and Messrs. G. Schirmer. The adjudicators will be Mr. C. P. Landi and Mr. Clifton Cooke.

DR. VAUGHAN WILLIAMS'S SYMPHONY.

At the last of Mr. F. B. Ellis's concerts given at Queen's Hall on March 27, the one new work of first-rate importance, 'A London Symphony,' in four movements, by Dr. R. Vaughan Williams, was played by the Queen's Hall Orchestra under the capable direction of Mr. Geoffrey Toye.

Several of our composers have had something to say about London life. The two works which naturally come to mind are Sir Alexander Mackenzie's 'London day by day,' and Sir Edward Elgar's 'Cockaigne Overture.' But Dr. Vaughan Williams views his subject from a different angle. Though he sometimes touches upon their pictorial point of view (he cannot evade Westminster chimes, and the Cockney boy with his mouth-organ comes straggling into the middle of the Scherzo), it is not this sort of picture-making with which he is most concerned. Indeed, delightful as we know it to be in a short work of the 'Cockaigne' type, a symphony taking fifty minutes to play and built upon such a series of scenes and portraits, would necessarily become a hopelessly incongruous affair. Somewhere behind all the daily incidents, behind the extravagant enthusiasms for new amusements from Paris or New York, and the equally extravagant enthusiasms after seriousness, behind the incongruities of stately medieval buildings jostled by the latest enormities in architecture reared in concrete blocks upon steel girders, behind the cries of the newsboys and the voices of the preachers, whether of the churches or Hyde Park, there is something steady and constant which unites the London of to-day with the London of Samuel Pepys, and which the Londoners own often subconsciously as the spirit of the place.

It seems to be that which Dr. Vaughan Williams has tried to get at in his music, and though at one point in the first movement he breaks out into a preposterous ragtime tune, and again in the slow movement works in the calls of lavender sellers and other street traders, though the Scherzo suggests the bustle of the streets at night and, if we like, we may find the flashing sky-signs in certain sudden points of bright colour, all these things are only excrescences on the surface. There is a big impulse, a big rhythmic line underlying the whole design which makes it a real symphony and a real reflection of the London spirit, a spirit which we feel all the more strongly because it is disguised beneath a myriad attractions and distractions.

The Symphony begins very softly, and its opening theme, though apparently purely introductory, is the principal motive of the whole. We find references to it in a number of the most divergent episodes of the first movement, and it comes back at the end to close in the whole design with the sombre atmosphere which is always ready to shroud the brilliance of London. There is a good deal of sombreness in the Symphony. The first movement is the only one which ends in a blaze of light; the slow movement has been described as 'Bloomsbury in a fog,' but it is not a black fog. The accompanying chords shifting up adjacent degrees of the scale do not hide the tender beauty of the melody given out by the cor anglais, which leads to a number of clearly defined though always rather subdued episodes. The Scherzo (Nocturne) with two Trios presents a very full canvas, yet not a crowded one; it is full of vigorous life, of moving figures, of little dialogues between individual instruments. It has some harsh details, especially in the second Trio, but finally the lights go out; London sleeps for a few hours between 'closing time' and the running of the workmen's trains, and then in that quiet interval the composer gives his thoughts free play and begins to build up the splendid poem of his Final

Dr. Vaughan Williams thinks about it all much as Walt Whitman, whose words he has so often set, would have thought about it. The Finale begins with a passionate outburst, followed by a solemn march, the tread of many feet through the centuries in London streets; once the reckless climax of the march nearly reproduces (probably unconsciously) a passage in the first movement of the 'Sea Symphony,' and from it springs a more reflective church-like passage. London would mean little without its churches. Last of all, the opening theme is built to a solemn climax, such a climax as the dome of St. Paul's shows against the eastern dawn. The easy life will begin again through many another day and year and century, and will grow the more entrancing the deeper we look beneath its surface.

SOME MUSICAL EPITAPHS.

By C. EDGAR THOMAS.

The study of epitaphs is a most fascinating and absorbing one, and one that is as interesting and instructive as it is captivating. A desire to perpetuate the memory of the departed being natural to all mankind, the practice of placing inscriptions over their graves has found favour among all people in all ages. Many epitaphs should find no place on sepulchral monuments, inasmuch as they are not really epitaphs at all, their interest and value lying more in a literary direction than in the persons whose memories they ostensibly perpetuate. Again, probably no form of literary composition is more difficult to execute effectively than a really good epitaph; while seeing that so much has to be concentrated into a comparatively small space, it is perfectly obvious that the epitaph-writer requires the very essence of literary acumen.

Musicians in general have ever lent themselves admirably to the epitaph-writer's art; and the many sagely wise, humorous, witty, and epigrammatic verses that have been written on them have contributed in no small measure to the romance of graveyard literature.

An early musical epitaph is that on the Trumpeter of Charles II., one Snow, which dates from 1680:

Thaw every breast, melt every eye with woe,
Here's dissolution by the hand of Death!
To dirt, to water, turn'd the fairest Snow:
O! the king's trumpeter hath lost his breath.

Henry Purcell has been the recipient of a singularly brief inscription in Westminster Abbey:

Here lies Henry Purcell, Esq.,
Who left this life and is gone to that blessed Place where
only his own Harmony can be exceeded.
Died Nov. 21, 1695, aged 37 years.

John Brimleys, sometime organist of St. Mary's Chapel, Durham, has been immortalised by a tablet in that edifice, which dates from 1576:

John Brimleis bodye here doth ly,
Who prayssyd God with honde and voyse;
By musyckes heauenly harmonie
Aul myndes he maid in God reioyce.
Hys soul into ye heauens is lyft
To prayse him stil yt gaue ye gyfte.

The next epitaph concerns Thomas Tallis, an eminent musician, and Gentleman of the Chapel to Edward VI. and Mary. It is interesting to note that his salary for this office was sevenpence-halfpenny per day. Subsequently he received the appointment of organist to 'Good Queen Bess,' and together with a

pupil of his, named Bird, he published a large collection of hymns. His epitaph dates from the year of his death, 1585:

He serv'd long time in chappel with grete prayse
Fower sovereyngnes reynnes, (a thing not often seen)
I mean kyng Henrie, and Prince Edward's daies,
Quene Marie, and Elizabeth our Quene.

At Llanfyllantwthyl is this verse to the memory of Meredith Morgan, an organ-blower, in connection with whom an amusing anecdote is related:

Under this stone lies Meredith Morgan
Who blew the bellows of our church organ.
Tobacco he hated, to smoke most unwilling,
Yet never so pleased as when pipes he was filling.
No reflection on him for rude speech could be cast,
Though he gave our old organ many a blast!
No puffer was he, though a capable blower;
He could blow double C, but now he's a note lower.

It is related that when Handel was playing at a large town before a crowded audience, Morgan was blowing the organ, and after the applause which greeted the end of the first part had subsided, he peeped round the side of the organ and remarked: 'There, that is just what I expected, we played that march first rate!' 'We!' replied the great organist, 'what had you to do with it?' Morgan made no reply, and the second part commenced. Half way through, the force began to die down, and Handel signalled for more wind to be pumped. Round the corner came Morgan's head again, 'All right, I know, but is it *we*?' The *fortissimo* decreased as the wind was rapidly giving out, so in despair the organist exclaimed, 'Yes, yes, *we*, of course; pump like fury, man!'

Handel's own epitaph in Westminster Abbey is a model of conciseness and modesty. It simply and unostentatiously states:

To melt the soul, to captivate the ear
(Angels such melody might deign to hear),
To anticipate on earth the joys of heaven,
'Twas Handel's task: to him that power was given

From Youghreave, Derbyshire, comes this epitaph on Samuel Taylor, who died in 1848, at the age of seventy-two years:

To the down Bow of Death
His forte gave way,
All the graces in sorrow were drown'd;
Hallelujah Crescendo
Shall be his glad lay
When Da' Capo the Trumpet shall sound.

At North Stoneham, Wiltshire, this curious verse may still be seen, on a singer named John Spearing:

Here beneath this cold stone
Lies Harmonious John.
Let not antient Songs claim
To themselves all the fame.
Comparison leaves no room.
Their harmonious Powers
Built but Walls and high Towers;
We've raised with Musick
This Toom.

An 18th century musician of Wolverhampton was chiefly remarkable for his inimitable execution on the violin and his whole-hearted contempt for the riches and good things of this life. Charles Claudius Phillips was a Welshman by birth, and after experiencing the 'slings and arrows of outrageous fortune,' he died in 1732, 'a fiddler.' His mural verse is as follows:

Exalted soul, thy various sounds could please
The love-sick virgin & the gouty ease,
And jarring crowds, like old Amphion, move
To beauteous order and harmonious love.
Now rest in peace, till Angels bid thee rise
And join thy Saviour's Concert in the skies.

Another 'fiddler' lies buried in a Suffolk churchyard, above whose remains are these two lines :

*Stephen and Time are now both even ;
Stephen beat time, now Time's beat Stephen.*

A good specimen of a punning epitaph comes from Chester, where there is a verse, dated 1645, to William Lawes :

*Concord in conquer'd ; in this ern there lies
The master of great Music's mysteries ;
And in it is a riddle like the cause,
Will Lawes was slain by those whose Wills are Lawes.*

This worthy, an 'excellent musician' and a commissary in the Royalist army, met his death at the hands of the Parliamentarians at the siege of Chester.

In the fine old parish church of Wakefield is a tablet commemorating a former organist of the edifice, which reads :

*In memory of
Henry Clementshaw.
Upwards of 50 years organist of this Church,
Who died May 7, 1821, aged 68.*

*Now like an organ, robb'd of pipes & breath,
Its keys and stops are useless made by death,
Tho' mute and motionless in ruins laid,
Yet when rebuilt by more than mortal aid,
This instrument new voiced and tuned, shall raise
To God, its builder, hymns of endless praise.*

The inscription on Charles Dibdin, the poet and composer, strikes more a personal than a professional note. It may be seen in St. Martin's Church, St. Pancras :

*His form was of the manliest beauty,
His heart was kind & soft,
Faithful on earth he did his duty,
But now he's gone aloft.*

A musical epitaph of the 'narrative' type records the death of the wife of a violinist, and also the fact that he had become so much attached to her that he also yielded to the grim tyrant on the same day. This inscription is in Flixton Churchyard, and reads :

*To the memory of John Booth, of Flixton, who died
16th March, 1778, aged 43 years ; on the same day
and within a few hours of the death of Hannah
his wife, who was buried with him in the same grave.*

*Reader, have patience, for a moment stay,
Nor grudge the tribute of a friendly tear,
For John, who once made all our village gay,
Has taken up his clay-cold lodging here.
Suspended now, his fiddle lies asleep,
That once with musick us'd to charm the ear,
Not for his Hannah long reserv'd to weep,
John yields to fate with his companions dear.
So tenderly he loved his dearer part,
His fondness could not bear a stay behind ;
And Death through kindness seem'd to throw the dart
To ease his sorrow, as he knew his mind.*

*In cheerful labours all their time they spent,
Their happy lives in length of days acquir'd ;
But hand-in-hand to Nature's God they went,
And just lay down to sleep when they were tir'd.*

*The relics of this honest, faithful pair
One little space of mother earth contains.
Let earth protect them with a mother's care,
And constant verdure grace her for her pains.*

*The pledges of their tender love remain,
For seven fine children bless'd their nuptial state.
Behold them, neighbours ! nor behold in vain,
But heal their sorrows and their lost estate.*

(To be continued.)

The annual prize distribution at York Minster Choir School, of which Mr. G. A. Scaife is headmaster, took place on Easter Monday. The unique series of examination successes achieved by pupils of this School continues without interruption, Conan Shaw and Cecil W. Hamilton being conspicuous among successful candidates in the Trinity College of Music and College of Preceptors examinations.

Church and Organ Music.

OLD ITALIAN CHURCH ORGANS.

By C. F. ARDY WILLIAMS.

With the rise of opera the development of the organ in Italy was arrested, and in many churches there remain very ancient examples that are still in use. I propose to describe some of those to which I obtained access : my impression is that hundreds of these old instruments exist, while many have been replaced by new organs of nearly as antiquated character as their predecessors.

On the other hand, I often met with instruments that were fairly up to date ; but none of them had reached the degree of development to which we are accustomed in England, Germany, France, and Belgium. Into the details of these I do not propose to enter.

With the submersion, so to speak, of the organ, the profession of organist seems to have lost caste. I became aware of this through an incident that greatly amused me. A member of the Italian Parliament, with whom I became acquainted in an hotel at Torre del Greco, being interested in musical matters and hearing that I could play the organ, wished to introduce me to a young friend of his who was starting a career as priest, composer, and teacher of plainsong. Before bringing about the meeting he told me confidentially that he had explained to his friend that an English organist took a high position in the musical profession and in social life, and he therefore need not feel that his dignity would be in any way compromised by meeting me !

In Northern Italy I met organists with high artistic standards ; capable classical players. But alongside these there still flourish those of the kind described by Mendelssohn in a well-known letter, and these seem to be in the majority. The priests encourage trivial organ-playing to attract the congregation, but in a place where I was given free use of a fairly adequate modern organ I found that the music of Mendelssohn, Bach, and Guilmant which I played became extremely popular with the peasantry.

I make a selection from the old organs of which I find notes in my diary. I made no special search, and often discovered them by looking into a church in the course of a walk.

San Ambrosio, a village near Rapallo. The organ is only played at *festas*. The priest told me that they depended on the kindness of musical friends, and suggested that I should climb up the hill and play at their next *festa*. But finding that he wanted very trivial music to please his congregation, I made an excuse for declining.

Although it was built in 1874, this organ would rank as very antiquated with us. It has one keyboard and twenty-four half-stops : that is, each stop is divided into treble and bass portions, to allow of solo and accompaniment on one keyboard. This arrangement was not unknown on old English organs, and is still the rule in Spain, even on the largest instruments.

The San Ambrosio registers are not controlled by draw-stops, but by wooden levers, all of which are on the right-hand side of the keyboard. To make a stop sound the player draws its lever towards him and latches it. When released from the latch it returns to its 'off' position by means of a spring. There is about one octave of pedals, and the Principale (our Open Diapason) is *Spezzato*.*

* This is a common device, even in recently built organs. The Open diapason pipes serve for both manual and pedal, an extra octave being added to them below the manual compass, and the upper pedals overlapping the lower manual pipes.

The pedals rise from back to front at an angle of some twenty-five degrees, rendering it impossible to play with the heel.

Amongst the stops is a Vox humana, coupled to a Tremolo, but the term is here applied to the stop that we call the Voix célestes. There is also a set of bells. The bellows are blown by a winch-like arrangement, which raises the feeders.

The tone of the 8-ft. and 4-ft. pipes is good, but like nearly all old Italian organs, directly one adds the higher stops the instrument becomes screamy.

Levanto, between Genoa and Spezia: Parish Church. The organ was built in 1826. The pedals are set at a sharp angle from back to front, and like those of San Ambrosio, can only be played with the toes. I found, in fact, that they were usually arranged thus in this part of Italy. They are one and a-half octaves in compass, with E as the lowest note, and the Principale is *Spezzato*. The lowest octave is 'short.' I shall refer to this feature more in detail later. The single keyboard ends with E as its lowest note. There are about twenty half-stops, controlled by levers moving sideways and latching. Reed and flue stops are about equal in number, and there is a set of bells. The tone of the softer flue stops is pleasant, and I accompanied some violin solos on this organ.

Nozarego, a village near Sta. Margherita, to the south of Genoa. The organ was built in 1778 by Tomaso Roccatagliato, of Sta. Margherita. It has one manual and nine pedal keys. The stops are drawn out in the usual way, but they have to be latched, as they return with a spring. The manual has C as its lowest note, while that of the pedal is E. The short octaves of manual and pedal are arranged thus:

MANUAL.
KEYS.

SOUNDING.

PEDAL.
KEYS: 9 ONLY.

SOUNDING.

Im più basso.....

There is a Vox humana (really a Voix célestes) and a Cornetto, the latter being a Mixture of three ranks. The Principale is *Spezzato*.

Luca Cathedral. The organ is said to have been built in 1482 by Lorenzo degli Organi (of whom I have been unable to find any particulars), and repaired by Giuseppe Paoli e figli, of Campo Bisegno, in modern times. The two keyboards must have been recently renovated, for they look quite new. I did not get an opportunity of playing on this instrument. The case closes with massive shutters, ornamented with huge paintings of saints both inside and out. The bellows, on the sacristy outside the church, are large, to judge by their case. The twenty-one stops are levers, pulling towards the player and requiring to be latched. They are all on the right-hand side of the keyboards, and are arranged in two columns, one containing the reeds, the other the flue-stops. The pedals are from C to F, one octave and three notes. They are placed under the left half of the manuals. There are three *ripieno*

pedals, a feature to which I shall refer later on. It was very dark, and I had considerable difficulty in making out the details by the light of a tiny candle brought by the verger. I was informed that there were many organs of historical interest in this neighbourhood, but I had not time to investigate further. This organ is supposed to be an important one, and it may be of interest to the reader to see the specification of the stops, as they are typical of Italian organs:

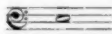
REEDS.	FLUE STOPS.
Corno inglese.	Principale (Diapason, 8-ft.).
Fagotto.	Octava (4-ft.).
Corno dolce.	Duodecima (Twelfth, 3-ft.).
Cornetto cinese.	Quindecima (Fifteenth, 2-ft.).
Nasardo.	Dicianaove (Nineteenth, 1-ft.).
Cornetto (Mixture).	Ventidue (Octave of fifteenth, 1-ft.).
Claroni.	Ventitova (Octave of last-named, 1-ft.).
Musette.	Voce angelica.
Tromba soprana.	Flauto ottavo.
Tromba bassa.	Contrabasso.
Clarino.	

It will be noticed that the second column consists principally of diapason stops piled up on one another to the limit of possible diminution. The Contrabasso is a pedal stop, to judge by the context of a document I read in connection with another organ.

Rome: Sta. Prisca in Aventino. The organ of this convent is in excellent preservation, and is a fine specimen of the positive.* It has iron handles at each end of the case for portage, but the verger told me that it was excessively heavy to carry. The keyboard is at a height that makes it more convenient to stand than to sit while playing, and there are no pedals. It is what would anciently be called a 'little organ': that is to say, its chief foundation stop is of 4-ft. instead of 8-ft. pitch.

'An organ,' says Praetorius, 'if it has a principal of 4-ft. tone on the manual, with or without a pedal of 8-ft. tone, is called an Octave- or Little-Principal-Organ.'†

The form of the Sta. Prisca organ is that of a large chest, surmounted by a second chest shaped like the packing-case of a grand pianoforte standing on its keyboard end. The two chests are separate; the lower contains the bellows, the upper the pipes, keyboard, and mechanism. Wind is led from the lower to the upper part by a trunk, and leakage is avoided by the closeness of fitting combined with the weight of the upper part. The case is of walnut, and the workmanship of an unusually high order. To play the instrument one opens large shutters in the upper case and exposes the pipes and keyboard to view. The compass is three octaves and a fifth, without a short octave, and the lowest note is:



the highest being G. The keys are narrow, and only about two inches long. There are eight little draw-stops, consisting of brass knobs on wires, all being at the right of the keyboard. They are:

1. Principal, 4-ft. (The lowest eight notes are stopped wooden pipes, the next five stopped metal, the rest open metal.)
 2. Octave, 2-ft. This is of wood.
 3. Quint, 1½-ft. (metal).
 4. Octave, 1-ft. (metal).
 5. Twelfth, ¾-ft. (metal).
 6. Octave, ¾-ft. (metal).
 7. Octave, 1-ft. (metal).
 8. Ripieno. (This causes all stops except Nos. 1 and 2 to speak without drawing their knobs. It is the predecessor of the 'Grand jeu' in the harmonium.)
- No. 7 returns at each D to its lowest octave.
No. 5 returns at each G in the same way.
No. 3 returns at its top C to the octave below.

* The Positive is an organ that can be carried in processions, but requires to be 'set down' (*positum*) when played. The ancient and now obsolete Portative was played while being carried.

† The word 'Principal' in Germany and Italy is always applied to the stop which we call 'Open diapason.' The stop we call 'Principal' is in those countries named 'Octave.'

The scale of the pipes is large, and their feet are unusually short, to save space. There is no wind reservoir; the two wedge-shaped bellows, which rise to an angle of forty-five degrees, are lifted alternately by ropes passing through the bass end of the bellows case. Lead weights supply the pressure: an unusual luxury, for I generally found stones or broken statues used for this purpose. The tone of the Principal and its octave is excellent; when the other stops are added the tone becomes screamy, like that of most Italian organs.

The Abbess of Sta. Prisca, to whom I am much indebted for permission to examine this instrument, introduced me to the organist—one of the nuns. This lady told me that the organ could not be used for accompanying the voices, since its tone was 'troppo acuto'; hence they used a harmonium—of which she evidently had a very poor opinion. The organ is only heard at *festas*.

The larger pipes have been very much battered and mended. The pitch I found to be $\frac{3}{4}$ -tone below my diapason-normal tuning fork. The sliders, connected with the drawstops by spindles, are pushed in, not pulled out, to make the pipes speak.

The church is very ancient, and has been frequently restored and added to. An inscription on a marble slab near the door records that it was sumptuously decorated and ornamented by Cardinals Justiniani and Casini, and reconsecrated by Pope Clement XII. on October 1, 1728. Most probably therefore the organ dates from this time.

The measurements are:

Height at bass end, 7-ft. 9-in.
Height at treble end, 4-ft. 1-in.

Length, 4-ft. 4-in.
Depth, 2-ft. 11-in.

(To be continued.)

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from April number, p. 243.)

VII. OF HYMNS AND HYMN-SINGING.

CLERICUS, PHILOHYNUS, AUCTOR, LECTOR.

Clericus.—Never before have I been shut up in a room with so many as three organists. I rarely see more than one—my own—and he's one too many. At least, he's generally one too many for me! And here I am, smoking the levelling, heart-opening, barrier-breaking pipe with three! The lion and the lamb? Say, rather, a lamb with three lions!

Auctor.—Not a bit of it, reverend and dear sir. But if so, you shall find us the gentlest and tamest of lions. Like Bully Bottom, we will roar you an 'twere any nightingale.

Philo.—Talking of hymns—

Auctor.—Which nobody was, as yet; though I know you well enough to be sure that we soon shall be if you take charge of the conversation.

Lector.—Hymns! Surely they are the small beer of Church music.

Clericus.—Without going so far as to agree with that rather startling simile, I should say that they are things one takes for granted. So long as they are well known and not too long, go with a swing, and are not too archaic as to their music, or doctrinally extreme in any way, surely there is little to be said of them.

Auctor.—When you have been a little longer in the company of Philohymnus you will find that there is a great deal to be said of them, and unless you apply the closure, he'll say it, to the last word. So be warned!

Clericus.—Well, your hobby-horse, like other pets, must be brought out and exercised from time to time;

so if our friend feels like a gallop, I for my part am content to be ridden over.

Lector.—I must confess that the subject is one with no allurements for me. I have been an organist for a good many years, and have long since exhausted what interest I ever had in hymn-tunes. Still, I will not interrupt. You may wake me when the last word has been said.

Philo.—There are far too many clergy and organists who are similarly indifferent. If you think this is not so, how do you explain the very scanty consideration given to the subject in the recent newspaper discussion on Church music,—and, indeed, in almost all other similar discussions? When people begin to debate on Church music, you find a multitude of words about the choice of anthem and service music, the tyrant at the console, the everlasting question of Anglican *versus* Gregorian, the best psalter, the west-end position of choir and organ, and so on. Rarely do you find the hymn-tune receiving its fair share of notice. And yet we English are a hymn-loving people. Fond as we may be of the Psalms, the hymn has a specially warm corner in our affections, perhaps because, as children, we are familiar with both words and music of dozens of hymns long before the Psalms make any appeal to us. But how often do you hear hymn-singing that shows signs of thought or care?

Clericus.—I can answer for my own church, where we most religiously observe the expression marks. If, for example, you could hear our choir sing the last line of 'Abide with me,' with the sudden change from *forte* to *pianissimo* at the words 'in death,' and a beautifully graded *crescendo* to finish with, it would, I am sure, move you deeply.

Philo.—It would move me quickly—out of the building! If that is your idea of care in singing hymns—the management of dynamics, for all the world like a pot-hunting competitive choir out for marks, we are hardly likely to agree. However, I will come back later to this question of performance. My main point, one which I have been longing to deliver myself of as soon as I could get a parson and an organist at my mercy, is this: With all your boasted fondness for hymns, and in spite of the important part they play in your services, comparatively few of you are taking advantage of two fine collections put forth during the past ten years. I allude to the 'English Hymnal' and the 1904 edition of 'Hymns A. & M.' Let me say a few words about the latter to begin with. And I had better point out that what I say must not be construed into an attack on the old 'A. & M.' The mere fact of the proprietors issuing a revised edition is proof of a feeling in influential quarters that something better was needed. Let us be grateful to the old edition, but in our admiration let us not be blind to the fact that in hymnology, as in other things pertaining to the Church and its music, things have moved a bit since 1875, the date of the 'Enlarged and Revised Version.' In spite of grumbles, there can be no doubt that our Church music is much better than it was twenty years ago. We have a higher standard of choir work, a better type of anthem and service setting (though there are still far too many of the 'cheap and easy' variety), and there is a welcome revival in some of the older types of ecclesiastical music—a revival which is going to have an enormous influence on our Church composers of the future. But with all this advance, hymns and hymn-singing are pretty much where they were before the recent awakening. What hymn book do you use?

Clericus.—The old edition of 'A. & M.'

Philo.—Why not the revised edition of 1904?

Clericus.—My dear fellow, I couldn't. I got a copy at once, and glanced through it, and found so many irritating changes in both words and music that I gave up the idea of using it.

Philo.—As a conscientious parish priest, with some responsibilities in the matter of public worship, you have of course since then carefully examined the book apart from these changes?

Clericus.—As a matter of fact, I can't say that I have.

Philo.—Then I may also take it for granted that you have not considered the changes themselves to see how far they were justifiable?

Clericus.—You may. They simply annoyed me, and I dismissed the thing from my mind.

Philo.—I admit that many of them annoyed me, and indeed some of them do now. But reminding myself that the revision was the work of men whose position in the ecclesiastical and musical world commanded respect, I managed to find time to go through the book in as detached a manner as possible. The result was that I speedily came to the conclusion that the 1904 revision was an enormous advance on its predecessor, and ten years' further acquaintance has deepened the conviction. Also, I have no doubt whatever that the same conclusion would be arrived at by the majority of clergy and organists, if only they would judge the book as a whole, instead of by some—at first—irritating details. And how unimportant were most of these things that annoyed you! I know what they were, because I have so often heard them discussed. Here is a typical example. You found 'Hark! the herald angels sing' with its original version restored. You *couldn't* sing such a good old English word as 'welkin,' of course. 'Hark!' wrote Wesley:

'Hark! how all the welkin rings:
Glory to the King of kings.'

As good a brace of lines as you can wish for, and much better than:

'Hark! the herald-angels sing
Glory to the new-born King':

which also happens to be incorrect as narrative. It is not for me, a mere organist, to put your reverence right in such things, but as a matter of fact there was only *one* angel acting as herald, and the subsequent angelic chorus was 'Glory to God in the highest,' of which words Wesley's version is right, and the popular one wrong. In the synopsis of chap. ii. of St. Luke you find: '6. The nativity of Christ. 8. One angel relateth it to the shepherds. 13. Many sing praises to God for it.' Nevertheless, the man in the pew and his wife and family, aided and abetted by the clergy, will go on singing the inferior and incorrect version, not because they think it better—indeed, they won't think about it at all—but for the quite inadequate reason that they are accustomed to it. Here is another passage, the alteration of which caused some heart-burning. In the old edition of 'A. & M.,' in the well-known evening hymn, 'The radiant morn hath passed away,' we find the ridiculous statement that—

'Our life is but a fading dawn,
Its glorious noon, how quickly past.'

Auctor.—Surely that is merely a poetical way of saying that from the moment we are born we begin to draw to our end?

Philo.—That is what the poet meant to say, of course. But it happens that there is one thing that the dawn cannot do: it cannot fade. It must grow, otherwise it would be no true dawn. Further, it has no noon. A 'fading dawn' would be as great a natural phenomenon as a 'rising sunset.' But the expression being made up of two beautiful words,

nobody cared much that they happened to contradict one another! The 1904 version has:

'Our life is but an autumn day,'

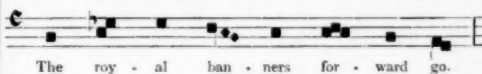
and the 'English Hymnal':

'Our life is but an autumn sun.'

It may seem incredible, but I have heard men and women of ripe age, and not accounted among the mentally decrepit, object to the alteration! More, even after the absurdity of the old version had been admitted, they were still sore at the violence done to the long-familiar words. And because such corrections—and musical changes for the most part of the same kind—annoyed them, the bulk of clergy and organists put lightly on one side the result of years of work by recognised authorities! Am I not right in saying that for a nation of hymn-lovers, we disguise our affection uncommonly well?

Clericus.—But surely, on its musical side, the book contains a lot of unnecessary tinkering with old favourites?


Philo.—There are some small alterations of which even now I fail to see the point. But I am persuaded that the majority are in the nature of improvements. Let us look at some of them. In the matter of the plainsong melodies, to take the oldest first, the gain is immense. Everybody knows that during the past twenty years, thanks to the efforts of the Solesmes Benedictines, and the advantage taken of their labours by the Plainsong and Mediaeval Music Society, and later by the London Gregorian Choral Association, we are in no doubt as to the rendering of this old music. Over some details, as must be inevitable in a case where ancient manuscripts play a large part, there may be debate, but about the characteristic rhythm of plainsong there can be none. We are as sure of our ground here as we are in any matter affecting modern music. The 1904 edition of 'A. & M.,' like the 'English Hymnal,' has its plainsong melodies set out in the light of the Solesmes discoveries. The thought of how many years must elapse before the corrupt versions popularised by the old 'A. & M.' will be rooted out, makes a plainsong enthusiast despair. Look at the first tune that leaps to my mind, 'Vexilla regis.' In the old notation the first line is:



The roy - al ban - ners for - ward go.

The modern notation version of the 1904 edition gives us:



The triplet mark is unnecessary, and perhaps dangerous, in that it may lead to attempts to make the pœuma of three notes equal in duration to that of two. It was probably inserted to prevent the use of the rhythm . The 'English Hymnal' gives us the same, minus the triplet mark. Both are as near a transcription as can be given in modern notation. Now, the old 'A. & M.,' being produced at a time when such things as folk-song and plainsong had to behave themselves, and conform to the taste of a respectable age, when sacred music meant Handel and Jackson, and secular music Mendelssohn and Thomas Haynes Bayley, could give us nothing better than:



with dotted notes in all the other lines to match. I admit that this version sounds more modern, but if you modernize the rhythm so as to avoid offence to the unaccustomed ear, why not bring the intervals up to date as well? But even the old 'A. & M.' drew the line at improving the cadence into:



Still, possibly there were many good Victorians who yearned for the leading note! Again, the old edition almost entirely disregarded the modal side of plain-song. The melodies consequently gave an impression of being in a modern scale, with a slight mishap at the cadence. The organ harmonies were almost invariably stiff and stodgy in effect, owing to the use of a separate chord for each note. Nobody would expect a modern florid melody to survive such a method of harmonizing. In the old 'A. & M.', the tune I have just mentioned has not one of its notes used as a passing-note. Compare these harmonizations of the five-note pneuma in the last line, and see how the first goes on wooden legs while the other two have life in their gait:



Now, I am far from throwing stones at the older treatment. It belonged to a time when the popular idea of plainsong was that it had to be crudely and squarely harmonized, just as it was supposed to be effective only when sung *ff* by many voices. I have heard that there was even a peculiarly nasal method of vocal production employed which became known as the 'plainsong voice'. If the good folk acted according to their lights, let them have due credit. But no one will deny that on this particular subject our lights are better; so why go on perpetuating versions that all recognised authorities agree in condemning as corrupt?

(To be continued.)

The list of music sung at Westminster Cathedral during the past Holy Week and Easter was as usual a wonderful compilation of the finest Church music. English musicians will have noticed with special interest what a large part in the scheme is borne by native polyphonic writers. We have no need to be diffident about our national music when we can point to such fine works as these, and Dr. R. R. Terry is deserving of appreciative thanks for his successful efforts to revive interest in them.

ON ARRANGING FOR THE ORGAN.

By P. C. BUCK.

Professor Buck gave two lectures on this burning topic at the Royal College of Organists. He said that while there might be two opinions about the legitimacy of 'arrangements' of pianoforte or orchestral compositions for the organ, there was no doubt that the practice had in the last twenty-five years become widely prevalent, and had come to stay. Publishers certainly had recognised and risen to the demand for 'arrangements.' While sympathising with those who deplored the present state of licence, his own chief source of dissatisfaction was that organists relied too much on these published arrangements, and did not 'arrange' for themselves. He trusted that by giving some examples of his own method he might encourage and help others in tackling the difficulties of the problem. To those who objected to arrangements altogether, he would recommend an article by Mr. E. Newman in the *Musical Times* for July, 1912. Approving of arrangement for pianoforte of Bach's organ works, Mr. Newman seemed hostile to the counter-process, on the general ground that a work conceived in a smaller medium should not be transferred to a larger one. Surely this was too sweeping. If it were true that in an arrangement of an organ work for pianoforte the gain outweighed the loss, the statement must be often true if the words 'pianoforte' and 'organ' changed places, especially as a good deal of old music now classed as pianoforte music was not written for the pianoforte at all, and a large amount of modern 'pianoforte' music was obviously written with one eye on the orchestra, *i.e.*, for a larger medium. But Mr. Newman's main contention was very sound. To take what was written for one instrument and play it as it stood on another meant certain failure; a composer's ideas could not be transplanted unmodified to another medium.

It should be remembered how large a part in pianoforte music was played by the sustaining pedal. In reliance on its help, many notes were written of shorter value than they were meant to sound; and arpeggio passages were intended to have a chord as background.

In pianoforte music, rests were not merely 'silences'; they were also used to give the player time, with the help of the sustaining pedal, to overcome a technical difficulty; or, again, to ensure the detached playing of chords; or, fourthly, to secure a stronger accent for the note or chord following.

A pianist was dependent on thick chords for a *fortissimo*. In a string quartet, or in pure vocal writing, the 'spacing' of chords was very important; but in loud pianoforte passages the composer was driven to thick chords by mere necessity of tone. Personally he would like to limit all organ chords to six, or even five, notes. In such a piece as the Rachmaninov Prelude, the organist, with his resources of 16-ft. and 4-ft. stops, &c., might leave out of the big chords almost enough notes to compose another piece.

In the matter of pitch also, the notes of a pianoforte piece often needed alteration. Busoni, in his arrangements of Bach's organ works, often, and rightly, transposed an octave higher; just as an organist for the sake of brightness added 4-ft. stops. Conversely, many pianoforte passages should be lowered an octave for the organ; but sometimes the pianoforte passage should be raised in pitch for the organ. Monotony, also, was to be avoided.

On the whole, the pianoforte, being an instrument of 8-ft. pitch, required music of a wide range, and organists should generally transpose pianoforte music an octave lower, especially when the music was itself a pianoforte arrangement of an orchestral score. The work done with the left hand and the pedals was the chief criterion of musicianship in organ arrangements. Some bad faults were (a) to play the pedals all the time, (b) to play the same bass with the pedals and the left hand, to represent the left-hand octaves of the pianist, (c) to use common pianoforte left-hand formulae represented by a more or less *staccato* grunt on the pedals on the first and third beats, and a left-hand chord on beats two and four. The root cause of failure laid almost always in the misconception of the middle stave, and the supreme condition of success laid not so much in 'registration' as in a right conception of the work of the left hand. The lecturer begged his hearers to study carefully such good examples of this treatment as some of Best's arrangements, especially the

'Pastorale' from Bach's 'Christmas Oratorio.' As a rule the left-hand part was too 'lumpy,' and of too harmonic a character; it should rather be used as an opportunity for reducing the thickness of the original right-hand chords.

Pianoforte-idiom differed from that of any other instrument; therefore the more essentially pianistic any phrase was the less exactly could it be transplanted to the organ. In an elementary song-accompaniment beginning with an octave for the left-hand followed by a chord, the pianist instinctively put down the sustaining pedal with the octave, a process which flooded the air with reinforcing harmonics. With the organ, in such a case, he recommended soft sustaining chords on the Swell, while the original movement was suggested by the right hand on another manual and the pedals. In dealing with slow repeated chords of accompaniment, where continuity of sound had to be preserved, the same device would do, or else that of tying one or more notes of the chords while repeating the rest. Two questions the organist might ask himself: 'If I were playing this on the piano, to what extent should I instinctively use the sustaining pedal?' and 'If this idea had occurred to the composer in organ-idiom, how would he have written it?' The lecturer then proceeded to give some answers of his own to such problems as:

(1) The semiquaver accompaniment with which the violins enter in the first movement of 'The Unfinished.'

(2) A passage from one of Liszt's pianoforte transcriptions of Wagner.

(3) Brahms's Ballade in G minor.

The staccato passages could be preserved without loss of dignity; the persistent accompaniment figure was important, and a left-hand part had to be invented to fill up obvious gaps, without obscuring the figure. This example was really difficult, and perhaps the whole work was too purely pianistic for successful treatment; at any rate bold and radical change was required. The essential movement had to be preserved, even if some striking features had to be sacrificed.

The lecturer then turned to the consideration of the idiosyncrasies of the organ, and their influence on the transference of musical ideas. There was a complaint that few modern organ compositions gave the player a chance of displaying Diapason tone. Arthur Somervell's *Sarabande* in D certainly did so. The *crescendos* were made feasible by coupling Great Diapasons to Oboe and Contrafagotto, or to Oboe with Unison and Sub-octave couplers. This did not spoil the Diapason tone at all.

Dr. Buck played as specimen pieces suitable to the organ in every way Brahms's Ballade in G minor, Jensen's 'Brautgesang,' Scharwenka's 'Praeludium,' and Dohnányi's 'March on a Ground Bass.'

Dealing with arranging orchestral music for the organ, he said that of course a study of the original score was indispensable.

The organist was apt to use the 16-ft. pedal stop far too much. In orchestral music, the double-bass, which it represented, was not worked nearly so hard. More use should be made, for the lowest part, of pedals without the 16-ft. tone; and an organ should have a piston in a convenient position for taking in all pedal stops that happened to be drawn. It was perfectly legitimate, in arrangements, for the organist to use his feet to help out any awkward manual passages. The incessant use of the lowest notes of the pedal board caused great monotony; and he would often play bass parts an octave higher.

When solo parts were employed, the problem was to provide a left-hand part consistent with the dignity of the instrument. A 'Song without words,' effective enough on the pianoforte, might be unsuitable for the organ, unless there were something in it besides mere melody and accompaniment. Many pianoforte pieces, however, had suggestions of orchestral colour about them, and were quite suitable; for instance, Henselt's 'Ave Maria,' Saint-Saëns's 'Bagatelle' No. 3, Debussy's 'Little Shepherd' from 'The Children's Corner,' and Kjerulf's 'Wiegenlied.' Some orchestral works also depended so little on their scoring that they might be treated as pianoforte compositions; for instance, Delibes's 'Passepied' from 'Le Roi d'amuse,' and 'Le Berger' from 'Sylvia,' the Flute solo from 'Orfeo' (given in Berlioz's 'Instrumentation'), and Massenet's 'Angelus.' And the same with 'straight-forward' orchestral works not requiring any special variety

of colour beyond the segregation of solo melodies and *tutti* passages. It was needless to be too particular about trying to reproduce solo instruments exactly. The prejudice felt by most organists against playing more than one note at a time on solo stops, while sound enough in relation to organ music proper, need not be extended to arrangements. A smoothly-voiced Clarinet in a swell-box sounded quite delightful in 3rds and 6ths. In the Romanza from Mozart's 'Nachtmusik' for strings, he would play the melody, in places in two parts, on the Clarinet; it was unreasonable to spoil the music by monotony of effect on the ground that it was written for strings only.

To some qualities of tone the organ could only approximate. How was the string tone-group to be dealt with? The wrong way was to resort to stops of the Gamba variety—except in such special cases as a violoncello obbligato in some of Mendelssohn's accompaniments. He would suggest that those parts of the organ not required for other purposes should be considered as 'strings'—anything from a Salicional to a small Open, including Lieblichs and a Swell Oboe. To represent muted strings, for a short passage one would use the Vox angelica or Voix celeste; but this soon became tiresome.

The wood-wind, when not solo, could easily be done by Gambas, Gemshorns, &c. The nearest thing to horns was not the stop so named, but perhaps a stopped Diapason; but for a long passage it was better to rely on judicious phrasing.

For representing brass, everything depended on the particular organ. The Great Trumpet and the Pedal Trombone were very often unsatisfactory. On his own organ there was a Solo Tuba in a swell-box, and this did very well. He would like to mention an effect contrived by Dr. Sinclair, of Hereford, who in Rachmaninov's Prelude obtained a curiously beautiful bell-like tone for the three bass notes of the main theme by coupling the Pedal to the Solo Clarinet.

The orchestral principle of so arranging chords that each of the tone-groups could stand well by itself must be remembered in adapting music for the organ; and the chords of an accompaniment should be complete for its own manual. This point was sometimes obscured in pianoforte arrangements.

It was too often forgotten that pace was not absolute but relative; one should not be tied to the metronome mark. The pace of the same piece should be varied for different instruments. Most organists played too fast; the organ was rather a ponderous instrument, and such playing brought that defect into prominence.

Then, as to phrasing. In playing transcriptions, it was sad to find, the worst phrasers were usually the most conscientious people. It should be realised that the 'slur,' the organ composer's accepted sign-post, meant different things in other music at different times. Yet he had heard an organist, playing a violin piece, lift his hand from the notes at the end of every bow mark!

As to rhythm, the difficulty here was the fact that accent, which was the main part of rhythm, was only attainable by *staccato* playing, and this soon became unpleasant on the organ. Bach was aware of this, and in his organ music the first beat of the bar stood out like the 'Left!' of a drill sergeant. Unfortunately the term 'rhythm' was used for two contradictory qualities in music, meaning (1) conformity to metre, (2) that elasticity of beat-value which prevented the recurring accent from becoming mechanical. The former was especially important on the organ, as there was no means (except the Swell Pedal, a crude device) for disturbing the even flow of tone, and in wedding and funeral marches, strong accent was essential.

On the whole, as *staccato* playing was too frequently overdone, he would suggest that 'one-hand *staccato*' should be more employed. A left-hand *staccato* was sufficient for infusing more energy into the rhythm, and did not draw so much attention to the device.

Lastly, he would plead for clarity in organ-playing. Even in England the fault of 'muddiness' still lingered. Too many stops, especially couplers, were pulled out, and too many notes put down. To adopt the metaphor of a friend, he would like organ-playing to be 'aerated,' and not like unleavened bread. In the days when organists fought shy of arrangements altogether, there was a natural tendency to

heaviness of style, which was called 'solid' playing. Now, this was suitable enough to the bulk of organ music then, but not to modern 'arrangements,' and probably the objection to these latter was largely due to the slovenly playing of them. He thought few would object any more to them if unsuitable music were avoided, and if what was taken were played in a clean and honest manner.

Dr. Buck then played the following pieces in illustration of his remarks: the Flute solo from Gluck's 'Orfeo,' Grieg's Canon in B flat minor, Arensky's 'Marche Souvorov,' and Delibes's 'Passepied.'

The organ at the Town Hall, Manchester, built by Cavallé-Coll in 1887, has recently been enlarged by Messrs. Lewis & Co., Ltd. On December 20, Dr. J. Kendrick Pyne gave the inaugural recital on the renovated instrument. The following is the specification of the organ:

FIVE MANUALS, CC TO C. 61 NOTES.

PEDALS, CCC TO F. 30 NOTES.

CHOIR ORGAN, CC TO C. 61 NOTES.

(Enclosed in separate box.)

	Fl.		Fl.
1. Principal	8	6. Octavin	8
2. Salicional	8	7. Carillon .. ranks 1-3	—
3. Unda Maris (Tenor C)	8	8. Trompette	8
4. Cor de Nuit	8	9. Clarinette	8
5. Flûte Douce	4	10. Voix Humaine	8

Choir Unison off. Tremulant by Pedal.

GREAT ORGAN, CC TO C. 61 NOTES.

	Fl.		Fl.
11. Principal	16	18. Prestant	4
12. Bourdon	16	19. Quinte	2½
13. Diapason I.	8	20. Doublette	2
14. Diapason II.	8	21. Plein-jeu .. ranks 7	—
15. Flûte Harmonique ..	8	22. Basson	16
16. Bourdon	8	23. Trompette (harmonic	8
17. Gambe	8	24. Clairon (harmonic	4
		trebles)	

SWELL ORGAN, CC TO C. 61 NOTES.

	Fl.		Fl.
25. Bourdon	16	31. Flûte Octaviante ..	4
26. Diapason	8	32. Plein-jeu .. ranks 3-5	—
27. Flûte Harmonique ..	8	33. Basson	16
28. Viole-de-Gambe	8	34. Basson-Hautbois ..	8
29. Voix Céleste (Tenor C)	8	35. Trompette (harmonic	8
30. Prestant	4	36. Clairon (harmonic	4
		trebles)	

Swell Unison off. Tremulant by Pedal.

SOLO ORGAN, CC TO C. 61 NOTES.

	Fl.		Fl.
37.* Diapason Stentor ..	—	43.* Grosse Clarinet (in	8
(large heavy wind		swell)	
38. Diapason	8	44.* Tromba (in swell) ..	8
39. Flûte Harmonique ..	8	45.* Tuba (heavy wind,	8
40.* Rohr Gedact	8	harmonic trebles) ..	
41. Flûte Harmonique ..	4	46.* Tuba Clarion (heavy	8
42. Musette	8	wind, harmonic	
		trebles)	

Solo Unison off.

* ECHO ORGAN, CC TO C. 61 NOTES.

	Fl.		Fl.
47.* Viole d'Orchestre ..	8	51.* Viole Cornet .. ranks 5	—
48.* Echo Dulciana	8	52.* Glockenspiel (steel bars)	—
49.* Viole Celeste	8	with resonators	
50.* Philomel	8	notes 49	—

Tremulant by Knobs.

PEDAL ORGAN, CCC TO F. 30 NOTES.

	Fl.		Fl.
53. Sub-Bass (lower octave	—	60. Bourdon (derived) ..	8
acoustic)	32	61. Diapason (derived) ..	8
54.* Great Bass	16	62.* Contre Bombarde	—
55. Contre Bass	16	(partly derived, Wood)	32
56. Bourdon (derived) ..	16	63. Bombarde (Metal) ..	16
57.* Principal (derived) ..	16	64. Trompette (partly	8
58.* Octave (partly derived)	8	derived)	
59. Flute Bass (partly	8		
derived)			

The Stops marked * are new.

COUPLERS.

1. Choir to Pedal.	10.* Solo to Swell.
2. Great to Pedal (by Knobs, also	11.* Echo to Swell.
by Pedal and Piston).	12.* Swell Octave.
3. Swell to Pedal.	13.* Swell Sub-Octave.
4.* Solo to Pedal.	14.* Choir Octave.
5.* Echo to Pedal.	15.* Choir Sub-Octave.
6. Swell to Great (also by Pedal	16.* Solo Octave.
on and off).	17.* Solo Sub-Octave.
7. Swell to Choir (also by Pedal	18.* Echo Octave.
on and off).	19.* Echo Sub-Octave.
8. Choir to Great (also by Pedal	20.* Great Pistons to Pedal
on and off).	Combinations.
9. Solo to Great (by Pedal).	21.* Swell Pistons to Pedal
	Combinations.

The Octave Couplers couple through all Unison Couplers.

ACCESSORIES (NEW).

Six Pistons to Great Organ.	Six Pistons to Swell Organ.
One Piston, Great to Pedal (on	Four Pistons to Solo Organ.
and off).	Push Button Motor Switch, and
Six Pistons to Choir Organ.	Ammeter.

PEDALS

1. Thunder Pedal.	8. Choir Expression
2. Glockenspiel Sostenuto.	(balanced).
3. Great to Pedal (double-	9. Swell Expression
acting, also by Stop and	(balanced).
Piston).	10. General Crescendo
4.* Combination Pedals to	(balanced) over entire
Pedal Organ.	Organ except Nos. 3,
5.* Combination Pedals to	4, 10, 20, 49 and 50.
Pedal Organ.	11. Solo to Great.
6.* Combination Pedals to	12. Choir to Great (on and off).
Pedal Organ.	13. Swell to Great (on and off).
7.* Combination Pedals to	14. Swell to Choir (on and off).
Pedal Organ.	15. Tremulant to Choir.
	16. Tremulant to Swell.

The Stops marked * are new.

REMARKS.

The tubular pneumatic action used throughout is of a form specially devised by Messrs. Lewis & Co.

Much of the internal pipe work is composed of 80 per cent. tin and 20 per cent. lead; only twelve pipes in the whole organ are zinc (Bass of Viole-de-Gambe in Swell). The new metal pipes of the Echo and Solo Organs extension are of the finest spotted metal.

There are twenty reservoirs supplying wind at pressures varying from 12 inches down to 3½ inches.

The main bellows are a triple-compound set (six feeders and two reservoirs) standing over a three-throw crank with 7 h.p. electric motor, operated by Booth's electrical apparatus through noiseless chain and helical spur gear, and regulated by Booth's patent automatic starter-controller, the whole mechanism being built upon a steel girder framing, independent and complete.

The special controller has been proved to effect a saving in current of from 60 per cent. to 70 per cent. over other electrical systems, and is operated by a simple push-button switch in the organ console. Current consumption under two units per hour.

KNOBES.	PIPPES, ETC.
Number of Speaking Stops ..	64
" Couplers	19
Great Pistons to Pedal	"
Combinations	1
Swell	1
Unison off to Swell, Choir and	
Solo	3
Echo Tremulant	1
Total	89
	Total .. 125

The combination machines are located outside the organ in specially prepared lock-up chambers, enabling the Manual and Pedal combinations to be readily re-set or altered in a few moments to any organist's requirements.

The scheme and specification were prepared by Mr. J. E. Taylor, in the City Architect's Department, and the work throughout supervised under the direction of the city architect, Mr. Henry Price.

Mr. S. Royle Shore recently made a very successful lecturing tour in the diocese of Canterbury, with the object of awakening interest in congregational singing. By means of illustrations sung by small local choirs, the lecturer was able to show convincingly that simple music, other than of the modern measured type, can be easily learned and sung

by the average congregation. The effective use of antiphonal singing by choir (in unaccompanied harmony) and congregation (in unison) was shown by the performance of some of the canticle settings from ancient sources, as edited by Royle Shore and Francis Burgess, and published by Messrs. Novello.

The fourth annual report of that excellent musical charity, the Organists' Benevolent League, shows that it is growing in usefulness. It is also clear that there are many cases that can be met only by permanent relief. At present the League is able to do no more than make single grants. It is to be hoped that organists will speedily place the League on such a foundation that it will be able to improve on the present temporary methods of relief. The secretary is Mr. T. J. Andler, and the headquarters are at the Royal College of Organists.

The usual Lenten performance of Bach's Mass in B minor was given at Westminster Abbey on April 3 by the Bach Choir, under the direction of Dr. H. P. Allen. A vast congregation was present, and the occasion was deeply impressive both as a performance and as a spectacle. Sir Frederick Bridge was at the organ, and the solo parts were sung by Miss Rhoda von Glehn, Miss Muriel Foster, Miss Dyls Jones, Mr. John Adams, and Mr. Frederick Rinalow.

The first Festival of the recently-formed Largs and District United Free Church Choirs Association (the object of which Association is the improvement of Church praise) took place in the Clark Memorial Church, Largs, on Wednesday in Holy Week. The singing of seven combined choirs, numbering some 140 voices, was most praiseworthy. The music sung included Smart's *Te Deum* in F, and Stainer's 'The Crucifixion,' the solos being taken by Mr. W. Taylor and Mr. Fred J. Borthwick. The organists were Mr. Hubert L. Bowers and Mr. J. Bonar Ward, and the conductor was Mr. William H. Stocks, organist and choirmaster of the Clark Memorial Church, Largs, the original founder of the Association. The Rev. W. Mackintosh Mackay gave a short address on the subject of Church praise.

The Liverpool Church Choir Association held its annual meeting on March 30. The report showed that the Festival held in December last, though a pronounced artistic success, resulted in a deficit of £22 17s. 6d. It is a pity that an organization doing such good work in the cause of Church music should not be able to pay its way, but the executive may console themselves with the reflection that in failing to pay their expenses, they are in good Festival company.

The inauguration of a new organ at Ballybricken Parish Church was celebrated on March 6, with a sacred concert in which Mr. W. Henry Murray took part as organist, composer, and conductor.

On Sunday, March 29, a very successful performance of Rossini's 'Stabat Mater' (in Latin), was given at St. Mary-Star-of-the-Sea, Hastings, the Church being crowded. Mr. Henry Poole, organist and choirmaster, presided at the organ.

On Sunday, April 5, Weber's Mass in E flat, with orchestral and organ accompaniment, was performed at St. Andrew's Church, Morningside, Edinburgh. Mr. Herbert A. Carruthers was organist, and Mr. James A. Carruthers, organist and choirmaster of the Church, was conductor.

Handel's 'Passion of Christ,' in an abridged version, was performed by the choir of St. Thomas's Church, Heaton Chapel, Stockport, on March 29. Mr. Harry S. Greenwood officiated as organist and conductor, and the soloists were Miss Bertha Marsh and Miss Edith Simpson.

A performance of Thomas Adams's sacred cantata 'The story of Calvary' was given by the choir of St. Michael and All Angels' Church, Smethwick, Staffs, on Palm Sunday. The soloists were Messrs. W. G. Price, S. Bloomer, and W. E. Day. Mr. F. T. Tooke, organist of St. Chad's, Smethwick, was the organist, and Mr. Bernard G. Payne (organist of the church) conducted.

Dr. C. W. Pearce's Passion Cantata, 'The Man of Sorrows,' was sung at St. Clement's, Eastcheap, E.C., on the evening of March 31 by the choir of the Church, under the direction of the composer, who presided at the organ. The solo parts were sung by Master F. Tyzack, Mr. E. Anderson, Mr. C. Cooper, Mr. J. Crewes, and the Rev. Minor Canon William Russell, Rector of St. Clement's, who sang the Priest's part in the Miserere which preceded the Cantata. The interpretation was in every respect reverent and sympathetic. The old English chorales were heartily sung by a large congregation, which included Sir George and Lady Martin and a number of well-known musicians.

The choir of St. Barnabas, Dover, sang 'The Story of Calvary' (Thomas Adams) on April 1, under the direction of Mr. Thomas H. Hill. The soloists were Mr. E. C. Herring and Mr. W. T. Pudney.

A special service was held at St. Paul's Church, Worcester, on April 2, to dedicate the new organ. Stainer's 'Crucifixion' was performed, Mr. J. Phipps presiding at the organ.

Elgar's 'The Light of Life' was sung at St. John's Church, St. Leonards, on April 8, under the direction of Mr. Leonard O'Connor. The performance was entirely satisfactory, both choir and soloists—Miss Edith Taylor, Miss Millicent Raper, Mr. Herbert Guy, and Mr. A. H. Crouch—acquitting themselves well. Mr. T. S. Guyer was at the organ.

GOOD FRIDAY AND EASTER SERVICES.

Stainer's 'Crucifixion' was performed at St. Peter's Church, North Taunton (Mr. F. Archibald Curtis); the Free Church, Hampstead Garden Suburb (Mr. W. C. Webb); St. Bede's Parish Church, Hartington Road, Liverpool (Mr. Ernest H. Smith); Broomwood Road Wesleyan Church, Clapham Common (Mr. G. Harold Paine); Regent Square Presbyterian Church (Mr. Allan Brown); and the Church of St. Alphage, London Wall (Mr. Arthur C. Tattersall).

Mauder's 'Olivet to Calvary' was given at Bootle Parish Church, Lancashire (Mr. W. G. Jones), and Kensal Rise Wesleyan Church (Mr. Charles E. Ransom). 'Messiah' was performed at Wimbledon Parish Church (Mr. Cecil Henman); Sullivan's 'The prodigal son' at Carbis Bay Wesleyan Church (Mr. Ernest White).

At St. Luke's Church, Slynne, Lancaster, a highly satisfactory performance of Benedict's Passion Music from 'St. Peter' was given before a large congregation on Good Friday. Mr. T. A. Beckett presided at the organ.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral—Chorales 'Melcombe' and 'The old 104th,' *Parry*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Choral song and Fugue, *Wesley*.

Mr. W. Cary Bliss, St. Magnus-the-Martyr, London Bridge—*Pæan*, *Harwood*.

Mr. G. Bernard Gilbert, Public Hall, Canning Town—Fourth Sonata, *Mendelssohn*.

Mr. Blyton Dobson, Primitive Methodist Church, Mansfield—Allegro Appassionata from first Sonata—*Harwood*.

Mr. W. Henry Manfield, St. John the Evangelist's, Altrincham—Fantasia and Fugue in G minor, *Bach*.

Mr. James Tomlinson, Public Hall, Preston—Passacaglia, *Frescobaldi*.

Mr. John Connell, College and Kelvingrove U. F. Church, Glasgow—Sonata da Camera in F, *Bernard Johnson*.

Mr. A. E. Floyd, Oswestry Parish Church—Dithyramb and Requiem Aeternam, *Harwood*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Etude de Concert, *Bonnet*.

Mr. Louis H. Torr, Holy Trinity Church, Swansea—Festal commemoration, *John E. West*.

Mr. R. McLeod, Morningside United Free Church—Sixth Sonata, *Rheinberger*.

Mr. Allan Brown, Crystal Palace—Fugue on the name of B A C H, *Schumann*.

- Mr. Charles F. Nidd, Methodist Church, Cranbrook, B.C.
—Theme with Variations, *Faulkes*.
Mr. Albert Orton, Walton Parish Church, Liverpool—
Easter Sonata, *Lemmens*.
Mr. Arthur E. Davies, St. Magnus-the-Martyr, London
Bridge—Choral Prelude on 'The old 104th,' *Parry*.
Mr. Arthur H. Egg, Christ Church Cathedral, Montreal—
Chorale-Improvisations, *Karg-Elert*.
Dr. Caradog Roberts, Seion Chapel, Llandysul—'La
Cinquantaine,' *Marie Gabriel*.
Mr. Claude A. Forster, St. John's Episcopal Church,
Forres—Offertoire in G, *H. J. Brookes*.
Mr. H. G. Campbell, Congregational Church, Johannesburg
—Festival Prelude 'Ein feste Burg,' *Faulkes*.
Mr. F. A. Mouré, University of Toronto—Sonatina in
A minor, *Karg-Elert*.
Mr. J. A. Meale, Central Hall, Westminster—Offertoire
de St. Cecilia, *Battiste*.
Mr. E. W. Baker, St. Catherine's Church, Stonehouse—
Sonata in F minor, Op. 127, *Rheinberger*.
Mr. F. Ward, Teignmouth Wesleyan Church.
Mr. Greenhouse Allt, Parish Church, North Walsham—
Grand Chœur in E minor, *Hollins*.

APPOINTMENTS.

- Mr. J. W. Barron, choirmaster, Lycett Wesleyan Church.
Mr. Sidney H. Cooper, organist, St. Mary's Episcopal
Church, Alexander Avenue, New York.
Mr. A. Hastings, choirmaster, Wesleyan Church, Netherfield,
Notts.
Mr. Arthur J. Hooper, organist and choirmaster, St. Paul's
Church, Southwark.

Mr. Arthur Cyril Jinks, alto, Hereford Cathedral.

Reviews.

SONGS.

- Four Dramatic Songs: Imagination, Unwelcome, St. Andrews, Over the hills.* By Cyril B. Rootham.
What the bullet sang. By William H. Speer.
The voyage of love. Song-cycle by A. von Ahn Carse.
A rann of wandering. By Hamilton Harty.

[Novello & Co., Ltd.]

Mr. Rootham's four dramatic songs are a considerable addition to the literature of English lyric-writing of the highest type. The poems, by Mary E. Coleridge, are in themselves mood-pictures laden with music, and the composer aims at intensifying their mood, and with a sympathetic rise and fall of vocal phrase to give full expression to their musical suggestion. A mere 'tune' would clash; it would take the upper hand and stifle the poetry. Mr. Rootham gives his music a higher function, which enters into the author's subtlety and vivifies its meaning. This ideal characterizes all four of the songs, of which little individual description is needed. 'Imagination' is an eloquent tone-picture of some austerity. In 'Unwelcome' there passes

'... a woman with the West in her eyes,
And a man with his back to the East.'

The suggestion of a chill over joy and feasting cast by such a visitation is well conveyed by a recurring figure that throws weirdness and pathos into the music. 'St. Andrews' is a glimpse of a town cheerless by day, a vision of fairyland by sunset. In 'Over the hills' a ground-bass, to apply an unsuitably academic term, gives the touch of relentless, hidden tragedy that is hinted rather than expressed in the recurring words:

'We went together over the hill,
But I came back alone.'

The songs are designed for a high voice, and only in the last case is a male voice exclusively required. They deserve the attention of vocalists who take their art seriously.

The same may be said of Mr. Speer's 'What the bullet sang,' a dramatic setting of dramatic words by Bret Harte. Here, again, the music is made to heighten the suggestion of a significant poem. It abounds in ideas, all brought to the service of this one object.

Mr. Von Ahn Carse's cycle exemplifies the lyrical and more purely melodic style, which is fitted with perfect appropriateness to neat, unassuming and effective words by Harold Simpson, expressing the loneliness and yearning of an exiled lover and the joy of return. There are five numbers, of which 'Sad are the winds' appeals to us most. The titles of the remainder are 'Fly, little barque,' 'Far away' (which shows some effective alternation of minor and major), 'Out of the storms,' and 'Into the haven.'

'A rann of wandering' illustrates Mr. Hamilton Harty's decision of style and fluent musicianship. The words are by Padraic Colum.

Irish Minstrels and Musicians. With numerous dissertations on related subjects. By Capt. Francis O'Neill, author of 'Irish folk-music: A fascinating hobby.' Profusely illustrated.

[Chicago: The Regan Printing House, 1913. For sale by Lyon and Healy, Chicago, and by M. H. Gill & Son, Dublin.]

This handsome volume of close on 500 pages is a striking evidence of boundless enthusiasm on the part of an Irish exile, Capt. Francis O'Neill, who till recently was Superintendent of the Chicago Police. It must have cost immense labour to accumulate the memoirs here given of itinerant harpers, fiddlers, and pipers, dancing-masters, pipe-makers, harp-makers, collectors, &c. Capt. O'Neill not only draws on the works of Bunting, Walker, Hardiman, Petrie, Joyce, and Flood, but he adds a wealth of information gleaned from both hemispheres.

Some of the chapters make delightful reading, especially those on 'Reverend Musicians,' 'Gentlemen Pipers,' and 'The Dancing-Master.' To add to the value of the book there are hundreds of illustrations—pictorial and musical. Interspersed in the letterpress are some very pretty verses, evidently from the pen of the versatile author, who frankly tells us in his Preface that he is 'unrestrained by the dictates of commercial wisdom,' and that the appreciation of his labours by the student of Irish music 'will soften the personal sacrifice which the publication of such a large volume entails.' We sincerely trust that the present beautifully produced work will meet with a wide circulation, while to the student of Irish folk-music it is sure to make an irresistible appeal.

Through the day Thy love has spared us. Hymn-anthem. By John E. West. (Novello's Octavo Anthems, No. 104a.)

The Reproaches. Music by Palestrina. Adapted to English words by Walter S. Vale. (Novello's Octavo Anthems, No. 104a.)

Spirit of mercy, truth, and love. By H. A. Chambers. (Novello's Short Anthems, No. 220.)

Six Benediction Hymns. Music by H. Elliot Button. (Parish Choir Book, No. 915.)

[Novello & Co., Ltd.]

Mr. West's anthem is a devotional setting of Thomas Kelly's well-known evening hymn. The music is designed for unaccompanied singing, though an organ-part is provided for use where necessary. The work is well within the powers of an average choir. Mr. Chambers also has given to a familiar hymn for the words of his anthem, which is suitable for Whitsuntide or general use. It is quite short, and easy to sing.

The revival of the liturgical observance of Good Friday has led to various re-issues of the music of the 'Improper' or Reproaches. The setting for double choir by Palestrina has been arranged for English use by Mr. Walter S. Vale, and should be an impressive feature where the vocal resources are sufficient for a worthy performance. The music, on the surface, is exceedingly simple, but these old strains usually make more demands than one would expect from a series of common chords.

The 'Six Benediction Hymns' will be very serviceable in churches where it is customary to conclude the evening service with a short unaccompanied hymn.

(Continued on page 326.)

There is sprung up a light.*

May 1, 1914.

ANTHEM FOR GENERAL USE.

Psalm xlvii. 11.

Composed by PHILIP ARMES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato grazioso. $\text{♩} = 88.$ *p legato. cres.* *Ped.* *f* *Man.*

SOPRANOS.
There is sprung up . . . a

light . . . for the right . . . eous, there is sprung

ALTOS.
TENORS.
BASSES.
There is sprung
There is sprung

up . . . a light . . . for the right . . . eous, and

up, sprung up . . . a light . . . for the right . . . eous,

up, sprung up a light . . . for the right . . . eous,

There is sprung up, sprung up a light for the right . . . eous,

p *Man.*

* From "The Lord preserveth the souls of His saints."

(1)

The Musical Times, No. 855.

THERE IS SPRUNG UP A LIGHT.

May 1, 1914

joy - ful glad - ness for such as are true - heart - ed, joy - ful glad - ness for
 such as are true - heart - ed, and joy - ful glad - ness for such as are true - heart - ed,
 and joy - ful glad - ness for such as are true - heart - ed,
 and joy - ful glad - ness for such as are true - heart - ed,
 joy - ful glad - ness for such as are true - heart - ed,
 joy - ful glad - ness for such as are true - heart - ed, there is sprung up a
 joy - ful glad - ness for such as are true - heart - ed, there is sprung up a
 joy - ful glad - ness for such as are true - heart - ed, there is sprung up a
 joy - ful glad - ness for such as are true - heart - ed, there is sprung up a

light for the right-eous, and joy - ful glad-ness for such as are true-heart-ed,
 light for the right-eous, and joy - ful glad-ness for such as are true-heart-ed,
 light for the right-eous, and joy - ful glad-ness for such as are true-heart-ed,
 light for the right-eous, and joy - ful glad-ness for such as are true-heart-ed,

mp *cres.*
 there is sprung up a light for the
mp *cres.*
 there is sprung up a light for the
mp *cres.*
 there is sprung up a light for the
mp *cres.*
 there is sprung up a light for the

p *pp* *cres.*
 right-eous, and joy - ful glad-ness for such as are true-heart-ed, for such as
 right-eous, and joy - ful glad-ness for such as are true-heart-ed, for such as
 right-eous, and joy - ful glad-ness for such as are true-heart-ed, for such as
 right-eous, and joy - ful glad-ness for such as are true-heart-ed, for such as

are true-heart - ed, there is sprung up . . . a
 are true-heart - ed, there is sprung up . . . a light,
 are true-heart - ed, there is sprung up a light,
 are true-heart - ed, there is sprung up . . . a light

Man.

light . . . for the right - eous, and joy - ful glad-ness for
 a . . . light for the right - eous, and joy - ful glad-ness,
 a . . . light for the right - eous, and joy - ful glad-ness for
 for the right - eous, and joy - ful.

Ped.

such as are true-heart - ed, joy - ful glad-ness for such as are true-heart - ed
 glad - ness, joy - ful glad-ness for such as are true-heart - ed
 such as are true-heart - ed, joy - ful glad-ness for such as are true-heart - ed
 glad - ness for . . . such as are true-heart - ed

there is sprung up a light for the righteous, and joy - ful glad - ness for such as are
 there is sprung up a light for the righteous, and joy - ful glad - ness for such as are
 there is sprung up a light, and joy - ful glad - ness for such as are
 there is sprung up a light for the righteous, and glad - ness for such as are

Man. Ped.
 true - heart - ed, joy - ful glad - ness, joy - ful glad - ness,
 true - heart - ed, joy - ful glad - ness, joy - ful glad - ness,
 true - heart - ed, joy - ful glad - ness for such as are true - heart - ed.
 true - heart - ed, and joy - ful glad - ness,

joy - ful glad - ness for such as are true - heart - ed.
 glad - ness for such as are true - heart - ed.
 joy - ful glad - ness of such as are true - heart - ed.
 joy - ful glad - ness for such as are true - heart - ed.

mf dim.

(Continued from page 320.)

The Organ Loft. Books ciii. and civ.

[G. Schirmer, Ltd.]

These two latest numbers of 'The Organ Loft' contain pieces of various schools. In Book ciii. we have the English, German, and Swiss represented by an Andantino by Frank Bridge, a Berceuse by A. W. Leopold, and a Choral by Gustave Ferrari. Book civ. contains a Pastorale by Pietro a Yon (an Italian), 'Ecce Homo' by A. W. Leopold, and a Scherzo-Caprice by Alec Rowley. All have their points of interest, but special mention may be made of the pieces by Bridge and Ferrari.

Festal Prelude. By Thomas F. Dunhill. (Original compositions for the organ (New Series), No. 31.)

[Novello & Co., Ltd.]

This is an excellent piece of organ music, robust and well suited to the instrument. The broad opening theme has an effective foil in the suave middle section in the subdominant, and there are some well-built climaxes. Altogether a tuneful and effective piece, suitable for either voluntary or recital purposes. It is moderately difficult, and makes few demands in the matter of registration.

PIANOFORTE MUSIC.

Pantomime. Mazurka. By H. Scott-Baker.

[Novello & Co., Ltd.]

Mr. Scott-Baker's pianoforte pieces show a lively rhythmic faculty, and the capacity to 'keep the game alive' with his harmonies as well as his rhythms. He does not strive to be impressive or grope for abstruse meanings, but frankly aims to please the ear, and sets about it with some decision of style. The 'Pantomime' is a lively conversational piece, full of gay repartee. The 'Mazurka' is well-rounded, and consistently graceful and suggestive of dance-movement. Neither piece is difficult, but there is sufficient in them to keep the attention busy.

Deux Préludes. Impression languide. Sonata. By L. Collingwood.

[Moscow : P. Jurgenson.]

The Two Preludes are vigorously-conceived pieces, modern in feeling, but free from eccentricity. 'Impression Languide' is appropriately vague, though there are some strenuous passages wherein the languor seems to be in abeyance. Like the Preludes, it is rather difficult. The Sonata is a big work filling fifty pages. There are four movements. It is impossible in the space at our disposal to deal with a work of such calibre, and we must content ourselves with the remark that like the other pieces from the same pen mentioned above, it is clearly the work of a writer who has something to say and the ability to say it well.

BOOKS RECEIVED.

Le Musicien dans la Société Moderne. By M. Daubresse. Pp. 202. Prix : 2 fr. 50. (Paris : Le Monde Musical.)

The Making of Musicians. By T. H. Yorke Trotter. Pp. 141. Price 3s. 6d. net. (London : Herbert Jenkins, Ltd.)

The Trend. A novel by William Arkwright. Pp. x. + 302 + 24. Price 6s. (London : John Lane.)

Dictionary of the Organ. By Carl Locher. Translated by Claude P. Landi. Pp. xi. + 206. Price 3s. 6d. net. (London : Kegan Paul, Trench, Trubner & Co., Ltd.)

Journal of the Folk-Song Society. Pp. 105 + xi. (London : 19, Berners Street, W.)

Thirteen Arias or Solo Anthems. By F. W. Bussell. Pp. 167. Price 10s. 6d. (London : Oldbourne Press.)

The Elements of Violin Playing. By Paul Stoeving. Pp. xv. + 185. (London : Bosworth & Co.)

Correspondence.

MODERN HARMONY AND THE HARMONIC SERIES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Your current issue contains four most interesting articles dealing with the practice of harmony by present-day composers. Scriabin's scale, derived from the natural harmonic series, has the advantage of a physical and logical basis. The harmonic series provides a most useful melodic scale; it includes the characteristic features of the minor mode (harmonics 6 to 12), whole-tone scale (7 to 11), and major scale (8 to 16), including the leading note to define the key, the augmented fourth for modulation to the dominant and the minor seventh for modulation to the subdominant. [See the diagram of harmonic series, *Musical Times*, April, page 229.] Every fundamental sound generates this series of sixteen or more overtones, also a second series of resultant tones of lower pitch, and the result when all are sounding together is a full, rich concord, although Nos. 7, 9, 11, 14 and 15 taken separately against the fundamental sound are discordant. But it should be noted—(1) that the harmonic series extends over four octaves, or more, of sounds; (2) that under normal conditions the lower harmonics are of greater intensity than the higher ones; (3) that the first five harmonics are perfectly concordant with the fundamental sound and produce, with it, the common chord or triad in its most satisfactory position. Therefore Nos. 1 to 6 of the series form the most perfect concord, No. 7 sometimes causes trouble by introducing discord, No. 8 is again concordant, and Nos. 9 to 15 are usually, for practical purposes, negligible. It would therefore appear that nature exhibits a certain procedure, viz., a strong foundation chord of pure concord, and above that a scale or series of smaller intervals, some of them discordant with the lower sounds. But the modern harmonist takes his fundamental sound, drops Nos. 11 and 14 two octaves, Nos. 10 and 13 one octave, and places No. 9 at the top of the column; he then proceeds to sound these all together, not with the greatly diminished intensity of harmonics, but all with equal force, as fundamental sounds, and each of these fundamentals must necessarily generate its own harmonic series. We thus get a chord containing C, F \sharp , B \flat , E, A, D, each with its sixteen overtones and resultants, forming, obviously, a most complicated and excruciating discord.

Of course it may be argued that it is impossible to produce any sound without generating all other sounds. Sound No. 1 gives rise to sixteen or more new sounds, each of these generates sixteen more, and so on; the world is therefore full of every possible degree of sound vibration, and our musical instruments are merely traps to catch and reinforce certain selected vibrations, or, as Browning so concisely puts it, 'soft, loud, and all is said.' But nature regulates the 'soft, loud,' to perfection, so that the result is perfectly harmonious, whereas these crude chords of six or seven closely-packed discordant sounds are a direct interference with the natural process. A pianist having the misfortune to lose his hand by amputation, might still contrive to pick out the notes of a melody with his elbow, and fill in chords by passing his forearm across the keys six or seven at a time, and the effect might closely resemble some of the examples of modern harmony. Nor is there any gain in expression or power by such a riot of extreme dissonance. The strongest effects in harmony are obtained by contrast between concord and discord. To quote Browning again, 'Why rushed the discords in, but that harmony should be prized.' But when every chord is extremely dissonant, it is impossible to obtain much variety or contrast. The whole effect becomes heavy, obscure, turbid, and turgid. Or, if the system be pushed to its limit, and the ear becomes so accustomed to dissonance as to accept it as common concord, then in order to obtain contrast and relief it becomes necessary to go back to the simple concords and use them as the discords have hitherto been used; so nothing is gained except the blackening of paper by a fearsome array of accidentals. On the other hand, the perpetual dissonance system largely destroys the effects of tonality, modulation, and key-colour (if such a thing there be).

Whilst, therefore, the ultra-modern system of harmony does not appear to offer much advantage, there is no doubt that the scales upon which it is based, used in melody or arpeggio, afford many useful and pleasing effects. With regard to the chords, if it is found that they produce desirable effects which cannot be obtained by simpler and more natural means, they will no doubt find acceptance, if used with moderation; but it is impossible to avoid the suspicion that there is more novelty than originality about them.

Yours faithfully,

CLARENCE S. HILL.

[We are glad to insert our correspondent's letter because it deals ably with the views of persons who strive to find in the harmonic series a clue to the mysteries of chordal formation and progression. For ourselves we confess we are unbelievers, and that we put our faith in psychological evolution, the laws of which—or, at least, so far as they apply to music—cannot it seems be formulated definitely: hence our existing embarrassment. Scriabin simply plays with the tonal material he arbitrarily selects. Is the result an artistic creation? is the only question.—ED., *M.T.*]

'DICTION' OR 'ELOCUTION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With the objections to the use of 'Diction' as applied to singers and the propriety of 'Elocution' as set forth in the letter of Mr. Wallis A. Wallis in the March number of the *Musical Times* I am in full accord.

As a matter of fact, I have always, in teaching and lecturing, objected to the current use of 'diction,' and pointed out the advantages of 'elocution.'

Students of singing rarely realise how complicated is the task they undertake. If they did they would not attempt to reach the goal by so many short cuts. One of the commonest of these is studying words and music together, when it is clear that each should at first be taken separately. Indeed, those of most experience will agree that the more the work of learning a song is divided into parts the better the result and the sooner in reality is the real end—a significant interpretation of the composition—attained.

It follows that one should begin with the words, and not only learn to utter them with perfect ease and distinctness, but with all that is implied in 'elocution': hence the great advantage of using this term instead of 'diction,' which in itself conveys no correct impression. 'Elocution' connotes a certain practice or procedure. It does not, of course, follow that the music of the song shall not in any way be dealt with till the elocution is complete, but the treatment of the words as words should be a separate first study, because it greatly lessens the difficulties of uniting words and music, the part in which most singers fail. By all means let us drop the term 'diction,' retain 'enunciation,' and introduce 'elocution.' Past usage is no serious hindrance in this case.—Truly yours,

WESLEY MILLS.

London.

THE SCOTTISH ORGANISTS' NATIONAL PSALTER AND SERVICE BOOK.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—May I be allowed to appeal through the medium of your columns to the organists of churches in Scotland, and to all interested, and ask if they have any traditional forms of old Scottish Psalter tunes, or rare collections of the same, in their possession; and if so, if they would kindly communicate with me? This is the first time that a comprehensive national collection is being got together. These beautiful old Scottish melodies are of priceless value, and I trust I shall have help from some of your Scottish readers.

Kirkcaldy.

HERBERT WESTERBY (Editor).

COUNTERPOINT.

Mr. Herbert Sanders, of Ottawa, Ontario, says he has read with interest the report of Mr. Frederick Corder's lecture on 'Counterpoint,' which appeared in our December, 1913, issue. He draws attention to Dr. C. H. Kitson's 'Art of Counterpoint,' and says that he considers this work revolutionises the study.

A CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May I correct an error in your notice of the Edward Mason Choir's concert at Queen's Hall on March 18? In writing of the first performance of my work for choir and orchestra, 'That Land,' you add that 'Dream Tryst' was sung before it at these concerts. Both these works were given at the concert mentioned, but the first performance of 'Dream Tryst' belongs to the London Choral Society. It is gratifying to be assured that 'That Land' marks considerable advance in every way on . . . "Dream Tryst." This is as it should be. This latter work was written six years ago, and was my initial attempt at either choral writing or scoring for orchestra. Although the work has been in print five years, the London Choral Society first gave me—and I think others also—the pleasure of hearing it in London last December; now half-a-dozen Societies have it in rehearsal. 'That Land' was written two years ago.—Yours faithfully,

H. V. JERVIS-READ.

63, St. James's Street, S.W.,
April 6, 1914.

Obituary.

We regret to record the following deaths

TITO MATTEI, the celebrated composer of pianoforte pieces and popular songs, at Maida Vale, on March 30. He was born at Campobasso on May 24, 1839, and displayed precocious talent as a pianist and composer. At a concert that took place at Naples in his tenth year he played a valse that afterwards became one of his most popular pieces. He made a concert-tour of Europe, returned to study under Thalberg, was appointed Maestro di Cappella at Naples, and composed Masses and other Church music. In 1863 he took up residence in London, and was much in demand as a concert-pianist and teacher. His settings of English lyrics now proved much to the taste of the public and achieved immense popularity. 'Dear heart' is perhaps the most famous example. He also composed two operas—'Maria di Gand' and 'The prima donna.' He was recently appointed one of 'Ye Knyttes of ye Rounde Table,' for whom he wrote a 'Chaut' that was much admired.

LADY GROVE, at Sydenham, on March 31. She was a sister of the late Dean Bradley, of Westminster, whose school-friend, George Grove, she married in 1851. After the death of her husband in 1900, Lady Grove continued to occupy the house in which she had lived for forty years. To the end she retained all her faculties and her familiar alertness of mind.

ALFRED HANSON, senior partner of the firm of A. and F. E. Hanson, Coventry. He had been organist and choir-master of St. John's Church, Bablake, and Holy Trinity Church, Coventry. His death occurred in Egypt, on March 26.

HENRI PETRI, the Dutch violinist, born in April, 1856. From 1889 until his death he had been first concert-master to the Royal Chapel at Dresden.

THE TORQUAY MUSICAL FESTIVAL.

The second musical Festival of the Torquay Municipal Orchestra was held in the Pavilion on April 15 and 16, and consisted of three concerts devoted almost exclusively to works of modern composers. One item by Bach was performed, but Mozart, Beethoven, Schubert, and Brahms gave place to Elgar, Delius, Strauss, and Stravinsky. British composers were well represented, more than a third of the works performed being of native origin. The policy of including so much modern music was a sound one both from an educational and a business point of view, as it is possible that a large number of Devonians were thus enabled to make a first acquaintance with up-to-date compositions, and the novelty of the scheme drew very large audiences to this music temple on the sunny shore.

Three of Strauss's Symphonic-poems were performed—'Don Juan,' 'Till Eulenspiegel,' and 'Tod und Verklärung,' and also the closing Scene from 'Salome,' this last being sung by Miss Carrie Tubb with intense dramatic power and a keen perception of its extraordinary possibilities in regard to vocal colour. Notable performances were given of the 'Dance Rhapsody' of Delius, and of his Pianoforte concerto, the solo part of which was played by Mr. Percy Grainger with immense enthusiasm. Elgar was represented by his ever-welcome 'Cockaigne' Overture, Debussy by the elusive Prelude, 'L'Après-midi d'un Faune,' Josef Holbrooke by his highly emotional Scene for tenor from 'The Children of Don' (sung by Mr. Frank Mullings), and also by the early symphonic Variations on 'The girl I left behind me.' Tchaikovsky's fourth Symphony also found a place in the scheme, and two Wagner excerpts, whilst a leavening of vocal interest was supplied by the 'Willow' Song from Verdi's 'Otello,' and the Mad Scene from the Opera 'Hamlet' by Ambrose Thomas, these serving to show the purity and beauty of tone and the artistic vocal technique of Miss Carrie Tubb, who has seldom been heard at greater advantage.

Several novelties were produced, the first of these being a new orchestral piece by G. H. Clutsam. This work is based upon a mimodrame entitled 'The Pool,' which was brought out at the Alhambra, London, on May 12, 1912. The composer has taken themes and passages from the original work, and rearranged and orchestrated them for concert purposes. The music is essentially ballet music of the light French type, and was perhaps a little out of place in a Festival so largely devoted to more serious work, but it evidently pleased many in the audience who were possibly less able to understand the more indirect methods of Delius or Debussy. It consists of six numbers—Overture, Spinning-wheel Dance, Dance of Milisande, Nocturne, Stately Court Dance, and Grotesque. The thematic material is often slight in texture, but the rhythms and harmonies are piquant, and the orchestration fanciful and characteristic.

Another novelty was the first performance in England of a Symphony in E flat, by Stravinsky. Anyone imagining he was listening to a typical example of this composer's recent work must have been the victim of a cruel illusion, as the Symphony turned out to be a very early effort, and nowhere suggested the Stravinsky of 'Petrouchka' or 'Le Sacre du Printemps.' Being possibly written whilst the composer was studying with Rimsky-Korsakov, it was only to be expected that the influence of that master would be somewhat in evidence; but one was hardly prepared for such direct and unabashed imitations of Glazounov and Tchaikovsky as were apparent on almost every page. The inclusion of this work was an undoubted mistake, and although it exhibited some melodic charm and much effective orchestration, its educational value was infinitesimal.

Much interest was shown in the production of a new work by Percy Pitt, although a disappointment was forthcoming in the announcement that the composer was unable to conduct owing to pressure of duties at Covent Garden, and also that only a portion of the work could be given owing to the non-arrival of some of the orchestral parts. It proved to be a Suite, entitled 'Sakura,' formed from a Japanese ballet of the same name which has not yet been staged. Only three of its five movements were played, but a complete performance of the Suite, and in fact of the whole ballet, would be welcomed, as the music heard on this occasion was decidedly attractive, being picturesque and suggestive of movement and colour. The Prelude illustrates the awakening of nature with the advent of dawn, whilst the Allegretto Scherzando and the 'Pas d'action' which follow are two capital contrasted pieces, the former suggesting the nimble evolutions of the *première danseuse*, and the latter expressing pantomimic action of an emotional character.

The expectations of a popular success in Percy Grainger's newly scored version of 'Molly on the Shore' were fully realised. Many preliminary announcements have heralded the introduction into this score of a new instrument—the resonophone, but this proved to be only a sort of xylophone, constructed of metal, and the part allotted to it might easily be omitted without much loss of effect. The new arrangement roused the audience to a high pitch of excitement, and an encore was inevitable; yet one could not help thinking that

the original version for String quartet is more in keeping with the old fiddle-tune upon which the piece is founded.

The twenty-five members of the permanent Torquay Orchestra were augmented by forty-five players from the principal London Orchestras, and the conductors were Mr. Basil Hindenberg, the Torquay musical director, and Mr. Thomas Beecham.

The success of the Festival was due in no small measure to the highly artistic nature of Mr. Hindenberg's endeavours, which were alike noticeable in the selection of the programme items and in the ability he displayed in directing so many varied and exacting examples of modern orchestral composition. His interpretations were always sensitive and often individual, and the future work of this young English conductor will be watched with interest.

ROYAL ACADEMY OF MUSIC.

Two movements from Scriabin's Pianoforte concerto, Op. 20, were played by Miss Lilian Gaskell at Queen's Hall on April 3, when the students of the Royal Academy of Music gave an orchestral concert. The only student-composition provided was Miss Elsie Nye's 'Rhyme of the four birds,' sung by Miss Eleanor Evans. Other artists who appeared were Miss Ethel Bilsland and Miss Ida Kiddier (vocalists), Miss Evangeline Livens and Mr. Bernard Jelen (pianoforte), and Miss Muriel M. Wannell (violin). Miss Muriel Crowdy (reciter) and Mr. Gerald Harris (vocalist) took part in a performance of 'Dagobert the Jester,' with anonymous accompanying music. Sir Alexander Mackenzie conducted.

The Goldberg Prize for singing has been awarded to Raymond Ellis, of Minsk, Russia; the Charles Mortimer Prize for composition has been awarded to Alec Rowley, London; the Sterndale Bennett Prize for pianoforte has been awarded to Elsie Gregory, London; the Edward W. Nicholls Prize for pianoforte has been awarded to Florence Marr, Wimbledon.

ROYAL COLLEGE OF MUSIC.

A performance of Berlioz's Symphony, 'Harold in Italy,' was the feature of an orchestral concert given at the College on March 24. Under Sir Charles Stanford's guidance the students played with admirable tone and execution that left nothing to be desired. The soloists of the concert were Miss Lilian Burgess, Miss Gwladys Williams (vocalists), Miss Norah M. Cordwell (pianoforte), and Miss Thelma Bentwick (violinello).

At the conclusion of the Easter Term of this College the following awards were made:

Council Exhibitions (£50) to Etty Ferguson, Eileen Fuller, Lily M. Mines, Henry E. Wilson, K. Olga Hart, Margaret H. Littlewood; the Charlotte Holmes Exhibition to Charlotte Cunningham; the Clementi Exhibition for pianoforte-playing to Mildred M. Marriott; the Organ Extemporising Prize to Sydney G. Shimmmin; the Henry Leslie (Herefordshire Philharmonic) Prize for singers to Marjory V. Lockey; the Arthur Sullivan Prize for composition to Herbert N. Howells; the Scholastic Prize for string players to Maud Gold (violin); the Dannreuther Prize for the best performance of a pianoforte concerto with orchestra to Norah M. Cordwell; the Challen & Son Gold Medal for pianoforte playing to George T. Ball; the John Hopkinson Medals for pianoforte playing to George T. Ball and Kathleen I. Long; the Gold Medal presented by the late Raja Sir S. M. Tagore, of Calcutta, for the most generally deserving pupil, to Elsie M. Dudding; the History Essay Prizes to Herbert N. Howells and Lily M. Mines; the George Carter Scholarship for students who combine organ and composition as studies to John S. Robson; the Pauer Memorial Exhibition for a pianoforte student named as Proxime in the Open Scholarship competition to Marjorie B. Wills; Prizes for elocution to T. Glyn Walters, Alice Gear, and Walter J. Saill; Prizes in the operatic class to Etty Ferguson, Charlotte Cunningham, and Stanley Vilven (for diction).

TRINITY COLLEGE OF MUSIC.

The fruits of the capable teaching at this institution were displayed at Queen's Hall on April 8, when an orchestral concert was given under the direction of Mr. Wilhelm Sachse. A number of pupils successfully underwent the trial of public performance before a large audience. Conspicuous among them was Master Richard Ball Johnson, who played with excellent feeling and freedom the first movement of Grieg's *Pianoforte* concerto. Another pianist who earned favour was Mr. Harold A. Wood, who revealed a useful technique in the first movement of Tchaikovsky's B flat minor Concerto. The violinists heard were Miss Evelyn Moore, who played Saint-Saëns's 'Introduction and Rondo Capriccioso,' and Miss Phyllis V. Nash, who gave a movement from Lalo's 'Symphonie Espagnole.' Both showed evident capacity, as did Mr. Sydney Laubach, the violoncello soloist in Volkmann's *Serenade* for strings, No. 3, Op. 69. The vocalists were Miss Eva S. Pocock, Miss Clarice Mills, and Mr. Frederick E. Woodhouse. Under Mr. Wilhelm Sachse's direction the capabilities of the orchestra were clearly shown in Gluck's *Overture* to 'Iphigenia in Aulis,' Mackenzie's 'Benedictus,' and in accompaniments to the solo music. The programme concluded with a *Fantasia*, Op. 42, for organ and orchestra, by Dr. C. W. Pearce, in which the themes of 'Rule, Britannia!' and 'God save the King' are ingeniously combined. The organist was Mr. William H. Bowyer.

GUILDHALL SCHOOL OF MUSIC.

An admirable performance of the first two movements from Dvorák's 'New World' Symphony formed the leading feature in the orchestral concert given by the Guildhall School of Music at Queen's Hall, on April 6, under Mr. Landon Ronald's direction. Miss Mona Cockerill played Debussy's 'Danse sacrée et danse profane' for harp, Miss Chilton-Griffin gave the first movement from Tchaikovsky's *Pianoforte* concerto, Mr. Carl True sang, and Master Louis Godowsky played the violin.

The School is greatly to be congratulated on the late Mr. Samuel Heilbut's bequest of £15,000 'for the advancement of musical education in connection with the Guildhall School of Music.'

UNIVERSITY COLLEGE, DUBLIN.

It was stated by inadvertence in our last issue that the Rev. H. Bewerunge, Professor of Sacred Chant at Maynooth College, had been appointed to the 'Chair of Music in the National University of Ireland.' The fact is that as yet there is no Chair of Music in the new Irish University, but there is a Professor of Music in University College, Cork, and now there have been added two Chairs in University College, Dublin—one of Music and the other of Irish Music. The three names submitted to the Senate for the former post were the Rev. Heinrich Bewerunge, Dr. C. H. Kitson, and Mr. Robert Dwyer, while for the latter Chair the three selected names were Dr. W. H. Grattan-Flood, Mr. Carl Hardebeck, and Mr. Robert Dwyer. The voting resulted in the appointments of the Rev. H. Bewerunge (Music) and Mr. Robert Dwyer (Irish Music). It may be added that Dr. Kitson and Dr. Flood were the only candidates holding musical degrees.

On April 14 Sir Frederick Bridge and Miss Marjorie Wedgwood Wood, youngest daughter of Mr. and Mrs. Reginald N. Wood, of Bignall End, Staffordshire, were married at Westminster Abbey. The service music, which was sung by the Abbey choir, was arranged by Mr. E. Stanley Roper. Dr. Alcock was at the organ, and among the works he played was his 'Marche Triomphale.' The wedding ceremony was performed by the Dean of Westminster, Canon Wood, uncle of the bride, and the Rev. R. Nixon.

Mr. Thomas F. Dunhill and Miss Molly Arnold were married on April 4 at St. Luke's Church, Chelsea. The bride is a grand-daughter of Arnold of Rugby, a great-niece of Matthew Arnold, and a niece of Miss Wakefield, the founder of the Kendal Festival. The service music included Mr. Dunhill's new 'Festal Prelude.'

London Concerts.

LONDON CHORAL SOCIETY.

CONCERT-PERFORMANCE OF 'PARSIFAL.'

With characteristic boldness this resolutely managed Society gave at Queen's Hall on April 1 the first concert-performance of Wagner's music-drama that has been presented in this country since the expiration of the copyright on December 31, 1913. Many years ago the Royal Albert Hall Choral Society gave a remarkable performance of the work, but since then we believe London has only heard selections on the concert-platform. The London Choral Society's performance was given in English by English singers, the version translated by Mr. Ernest Newman being used—except by Mr. Coates, who had memorised another version. As the drama takes over four hours to perform without intervals, omissions were made in order to bring the time of performance down to about three hours and a-half. But even so we believe that the work will bear still more compression with advantage to the appreciation of the composer and in view of the receptive capacity of concert audiences.

The performance was an extraordinarily painstaking one that bore evidence of patient and skilful rehearsal. The choral parts were sung with fine sonority and fluency, and with conspicuous certainty of attack. The soloists were amongst the most capable artists to be found in this country. Miss Carrie Tubb (Kundry) was in her best form; Mr. Thorpe Bates (Amfortas) and Mr. Dawson Freer (Titurel and Klingsor) were fully efficient; and Mr. Robert Radford (Gurnemanz) sang his difficult part with fine style and impressive dignity. But the outstanding member of the cast was Mr. John Coates (Parsifal), who, singing entirely from memory, held the audience by the intimacy and intensity of his interpretation. The Flower Maidens were attractively represented by six ladies, and the 'Voices from above' were supplied by Miss Margaret Nicholls's beautifully trained children's choir, who, by the way, were too remotely placed for the voices to carry well.

The London Symphony Orchestra, led by Mr. Reed, were fine exponents of the orchestral parts, and Mr. Arthur Fagge conducted with his usual alertness. The whole performance was smooth, except perhaps for the 'bells,' which were rather a nuisance than a pleasure. Judging from the close attention of the large audience assembled, it would seem that notwithstanding its *longueurs*, Wagner's much-debated work has considerable attractions for a concert audience. But we adhere to our belief that for concert purposes more compression is necessary.

ROYAL CHORAL SOCIETY.

This choir gave their best performance of Coleridge-Taylor's *Trilogy*, 'Scenes from the song of Hiawatha,' at the Royal Albert Hall on March 25. Sir Frederick Bridge conducted an interpretation that abounded in good tone and attractive expression. The solo parts were taken by Madame Gleeson-White, Mr. Alfred Heather, and Mr. Frederick Ranalow.

THE BACH CHOIR.

A Bach programme was chosen by the Bach Choir for their concert at Queen's Hall on March 24. The works included were the *Overture* in D, the *Chromatic Fantasia* for *pianoforte*, the *Magnificat* in D, the *Triple concerto* in A minor for *pianoforte*, violin, and flute, and the *Violin concerto* in E major. The interpretation of the *Magnificat* was notable for its balance and appropriateness, qualities which it owed to Dr. H. P. Allen's insight and able guidance and to the artistic work of Miss Rhoda von Glehn, Miss Dilys Jones, Mr. John Adams, and Mr. Robert Radford. Mr. Fonteyne played the oboe d'amore obbligato, and Mr. Harold Darke was at the *pianoforte*. The solo artists in the instrumental works were Miss Fanny Davies (*pianoforte*), Miss May Harrison (violin), and Mr. D. S. Wood (flute).

OXFORD HOUSE MUSICAL SOCIETY.

For the second time this organization, which draws its resources almost entirely from the East-End, chose Elgar's 'The Dream of Gerontius' for the annual concert at Queen's Hall on March 23. The performance was again a remarkable tribute to the choral potentialities of London voices when guided by expert knowledge and insight. Mr. Cuthbert Kelly, the conductor, reaffirmed his great ability as a choral trainer and interpreter. The vocal tone was astonishingly good, and the interpretation was marked by many uplifting moments and a high level of appealing expressiveness. The instrumental part was executed with satisfying effect by the amateur orchestra of the Society, professionally assisted. Solo-singing of the first order was ensured by the engagement of Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Frederick Ranaflow.

ROYAL PHILHARMONIC SOCIETY.

Although only familiar music was chosen for the last concert of the season on March 31, the evening was not without its sensations. One of these was Miss Muriel Foster's singing of Max Bruch's *Scena*, 'Aus der Tiefe des Grames,' from 'Achilleus.' It was entralling in its dramatic power. Under Herr Mengelberg an eloquent and individual reading of Beethoven's 'Eroica' Symphony was given, interesting in detail and in breadth, if not always traditional. Mr. Frederic Lamond played Tchaikovsky's B flat minor Piano-forte concerto with great virility, but his powers were somewhat wasted on the music. Liszt's 'Les Préludes' brought the concert to an end.

QUEEN'S HALL ORCHESTRA.

At the concert given on March 28 the programme was largely choral, the Sheffield Choral Union, trained by Dr. Coward, having been engaged. It was unfortunate that owing to a railway delay the concert began nearly half-an-hour late. This circumstance might have upset the equanimity of a less imperturbable set of singers; as it was they sang with rare spirit and high finish. The 'Song of Destiny' (Brahms) was really superbly sung, and in Beethoven's Choral Symphony they again displayed their virtuosity. A performance of Bach's Cantata, 'Weinen, Klagen,' was an interesting feature of the programme. It was given from the new edition recently prepared by Sir Henry Wood. It is true Bach, and being so, made an appeal to the lovers of that composer. The solo parts in the Choral Symphony were sung by Miss Esta D'Arco, Miss Phyllis Lett, Mr. Herbert Heyner, and Mr. Gwynne Davies. Sir Henry Wood conducted as usual, and the Orchestra was splendid.

THE BEETHOVEN FESTIVAL.

We are able to report the first two concerts of this important series, and are glad to record their success. With the London Symphony Orchestra, well schooled in the Richter tradition, as executants, and the experienced M. Henri Verbrugghen as conductor, the Symphony performances reached a high level. On April 20 the first two Symphonies were given, and on April 21 the 'Eroica.' The Piano-forte concertos were represented by the 'Emperor,' with Mr. Frederic Lamond as soloist, and the first and second, played by Herr von Dohnányi. In each case the interpretation was superb. The singers were Miss Elena Gerhardt and Miss Tilly Koenen. Large audiences attended, especially at the opening concert. The concerts took place at Queen's Hall.

LONDON SYMPHONY ORCHESTRA.

At the concert on March 30 M. Safonov was the conductor and, appropriately, Tchaikovsky's fifth Symphony the centre of interest. It need hardly be said that it was an interpretation of exceptional brilliance. No soloist appeared, but a crowded audience showed full appreciation of a programme that included Mozart's Adagio and Fugue in C minor for strings, the Good Friday music from 'Parsifal,' and the Overture to 'Die Meistersinger.'

NEW SYMPHONY ORCHESTRA.

A crowded audience attended at Queen's Hall on April 18, when the recent Tchaikovsky concert of the New Symphony Orchestra was repeated, under Mr. Landon Ronald's direction. The fifth Symphony, the 'Casse Noisette' Suite, and the B flat minor Piano-forte concerto, with Mr. Mark Hambourg as soloist, combined to form an irresistible attraction to the public, and admirable performances were the reward of those who came. A further concert was announced for May 2.

THE SHAPIRO SYMPHONY ORCHESTRA.

This organization, which includes many lady players, gave a concert at Queen's Hall on April 4. The chief feature of the programme was Liszt's 'Eine Faust Symphony,' a representative composition that has not been performed in London for many years. Even if the work does not move one greatly, it is so full of point and interest that it was fully worthy of revival. M. Anton Maaskov is a capable violinist, and he revealed his powers in an excellent performance of Tchaikovsky's Concerto. The other items were the 'Lohengrin' Vorspiel and 'Auforderung zum Tanz' by Weber-Weingartner. The orchestral playing was unquestionably very good, displaying at times a curious vigour that suggested an intention on the part of the ladies not to be regarded as weakly feminine. Mr. George H. Shapiro conducted capably.

MR. ELLIS'S CONCERTS.

The second of Mr. F. B. Ellis's concerts of modern music took place at Aeolian Hall on March 23, and was devoted to chamber works. The London String Quartet, assisted by Mr. James Lockyer as second viola, gave the first performance of a Phantasy Quintet for strings, by Dr. R. Vaughan Williams, a work that fully represents the composer's imaginative and fanciful invention and his power of sustaining and varying the interest. M. Ricardo Vines played Ravel's 'Gaspard de la nuit' and Dukas's 'Variations, Interlude, and Finale on a theme by Rameau,' with that peculiar sensitiveness to the ways and moods of the modern French style that he has always displayed. Other works in the programme were by Hugo Wolf, Percy Grainger, and Balakirev.

The orchestral concert at Queen's Hall on March 27 was one of extreme interest. It introduced a new work of first importance—Dr. Vaughan Williams's 'London' Symphony, which is specially considered in an article on p. 310 of this issue—and it confirmed the success of Mr. Geoffrey Toye, the rising young English conductor. He directed with confidence and ability not only the Symphony, but Balakirev's 'Tamar' and Delius's 'In a summer garden,' as revised by the composer since its first performance. Mr. Ellis was the conductor in Ravel's 'Valses nobles et sentimentales,' his own orchestral version of César Franck's 'Pièce Héroïque,' and in three new songs by Arnold Bax, sung by Miss Dilys Jones.

GOOD FRIDAY CONCERTS.

At Queen's Hall on Good Friday afternoon the Queen's Hall Orchestra gave a Wagner concert under Sir Henry Wood. With the exception of three songs sung by Madeline Kirkby Lunn, all the music was chosen from 'Parsifal.' In the evening a concert of sacred music took place at the same Hall, many well-known artists taking part.

At the Crystal Palace in the afternoon the Crystal Palace Choral Society and the London Symphony Orchestra under Mr. W. W. Hedgcock gave a performance of Rossini's 'Stabat Mater,' with Miss Agnes Nicholls, Madame Ada Crossley, Mr. Ben Davies, and Mr. Robert Radford. Miss Carrie Tubb, Miss Phyllis Lett, and Mr. Julien Henry also contributed to the programme. In the evening a concert was given by the band of H.M. Coldstream Guards under Lieut. Dr. J. Mackenzie Kogan.

'Messiah' was given by the Royal Choral Society at the Albert Hall in the evening, with Miss Ruth Vincent, Miss Phyllis Lett, Mr. John Coates, and Mr. Robert Radford as soloists, and Sir Frederick Bridge conducting.

Under Mr. Allen Gill the Oratorio was also performed by the Alexandra Palace Choral and Orchestral Society, the soloists being Miss Laura Evans-Williams, Miss Maud Wright, Mr. Frank Webster, and Mr. Herbert Brown.

National Sunday League Concerts took place at the Palladium (two), the London Opera House, and the Alhambra.

Rossini's 'Stabat Mater' and excerpts from 'Parsifal' were given at the Royal Victoria Hall.

The Classical Concerts Society brought its season to an end at Bechstein Hall on March 25 with a programme that included Brahms's String sextet, the English String Quartet, Mr. Ernest Tomlinson, and Mr. Felix Salmond being the vocalists. Haydn's Quartet in D minor, Op. 42, and Percy Grainger's 'Molly on the shore' were also played, and Schumann's song-cycle 'Frauenliebe und Leben' was sung by Miss Muriel Foster.

The artists brought forward by the Professional Musicians' Debit Society at Æolian Hall on March 25 were Miss Lily Fairney, Mr. Emerson Abernethy, Mr. Robert Anthony (vocalists), Miss Stella Ambrose and Miss Alice Lees (violin), and Miss Irene Ward-Meyer (pianoforte). Miss Ada Forrest also contributed to the programme.

A successful concert was given at Caxton Hall, on March 25, by Barclay's Bank Musical Society, under the direction of Mr. J. W. Lewis. Conspicuous in the work of the male-voice choir was the interpretation of Elgar's songs 'From the Greek anthology,' and Félicien David's 'The desert.' The orchestra played Weber's 'Oberon' Overture and German's 'Henry the Eighth' dances, and songs were given by Miss Florence Holderness and Mr. Gwynne Davies.

Mr. Josef Holbrooke's second concert took place at the Arts Centre on March 27 with considerable success. His own works were represented by a Sextet (Op. 46) for strings and pianoforte, and a Nocturne (Op. 57, No. 1) for violin, viola, and pianoforte. Pianoforte pieces were played by Mr. Edward Mitchell, who included his own Tone-poem, 'Sunrise.' Mr. Frank Mullings gave songs, and Mr. Richard Walthew's Pianoforte trio in C minor was played. Mr. Holbrooke, who was pianist in the concerted works, was assisted by Mr. John Saunders, Mr. Charles Woodhouse (violin), Mr. Lionel Tertis (viola), Mr. Herbert Withers (violinello), and Mr. Claude Hobbay (double-bass).

On April 1 the Civil Service Orchestra gave a concert at the Duke's Hall, Royal Academy of Music, in aid of the Civil Service Benevolent Fund. Haydn's second Symphony (in D), Grieg's Two melodies for string orchestra, and Max Bruch's G minor Violin concerto (with Miss Ivy Angove as soloist), were the chief features. Songs were given by Mr. Alfred Heather. Mr. Frye-Parker conducted.

The Great Eastern Railway Musical Society gave the last concert of their season at Hamilton Hall on April 1. Mr. Hubert Bath's choral work, 'Men on the line,' and various familiar orchestral works were given under Mr. W. Johnson Galloway. The soloists were Miss Lily Fairney (vocalist) and Miss Marie Novello (pianist).

Among the artists who appeared at Steinway Hall on April 1, under the auspices of the Society of Women Musicians, were Miss Helen Rootham, Mr. Falkner Lee (vocalists), Miss Edith Heymann (pianoforte), and the Lucas String Quartet. A Serenade for pianoforte and strings, by Miss Ethel Bilsland, was performed.

Goznod's second 'Messe des Orphéonistes' was given by the Stock Exchange Choral and Orchestral Society at Queen's Hall on April 2, with an orchestral score provided by Mr. Hamish MacCunn in the place of the lost version made by the composer. Mr. Frank Idle conducted the performance of this and other numbers in which the choralists were heard. Orchestral works, including Beethoven's 'Egmont' Overture, were conducted by Mr. MacCunn. The soloists of the concert were Madame Ada Crossley and Mr. Carl Goldsmith.

M. LEO ORNSTEIN: A FUTURIST RECITAL.

It is not easy to know whether this eccentric player is to be taken seriously. At the recital he gave at Steinway Hall on April 7 he played thirty-two pieces of his own composition. As an executant he displayed some extraordinary special technique, and used it so often as to suggest that his compositions are inspired more by his peculiar command of the keyboard than by any other source. Yet here and there the small portion of the audience that listened gravely with a view to finding out whether there was any valuable imaginativeness in the music were occasionally rewarded. As for the rest of the audience, we can only enter a protest against their behaviour. If they did not want to hear M. Ornstein they could easily have stayed away. Two very shamefaced young men slunk in for a few minutes and stupidly threw something in the direction of the player, and then slunk out as though they were afraid, or, as we may hope, ashamed of their inane rudeness.

RECITALS.

Miss Mary Tomlinson sang Cornelius's 'Brautlieder' and English songs at Bechstein Hall on March 23, and violin solos were given by Miss Grace Thynne. Miss Vera Brock had the assistance of the London Symphony Orchestra under M. Safonov at Queen's Hall on March 25, when she played Concertos by Henselt (in F minor), Schumann, and Rubinstein (in G). At Steinway Hall on the same day Mr. Henry Etlin gave a recital of works transcribed for the pianoforte. Mr. F. S. Kelly gave a recital of his own compositions at Bechstein Hall on March 26. He was associated with Miss Johanne Stockmarr in the performance of his Theme, Variations, and Fugue, for two pianofortes, and songs were sung by Miss Rhoda von Glehn.

M. Scriabin's second pianoforte recital, at Bechstein Hall on March 26, strengthened the impression of the first. In a number of early 'Occasional pieces' there was the same Chopinesque manner and sentiment, spiced and often super-sweetened with more modern harmonies. Individuality and strength of appeal came in the later works, among which was the ninth Sonata (Op. 68).

At Bechstein Hall on March 28, Mr. Frederic Lamond played a Sonata by Glazounov in B flat minor, Op. 74, and a group of pieces by Vladimir Metze. Mr. Howard-Jones gave a Bach-Beethoven-Brahms programme at Bechstein Hall on March 31. A Violin sonata by Nicholas Medtner was played by Mr. Montag Nathan and Mr. E. Parlovitz at Steinway Hall on March 31. The programme, which was devoted to Russian music, contained a number of interesting songs interpreted by Miss Alys Bateman. A similar concert is announced for May 13. Mr. Theodore Byard's singing exercised its usual attraction at Bechstein Hall on April 3. Miss Grace Lambert gave a recital of her own compositions at Queen's Hall on April 16.

Other recitals worthy of record are those of Miss Blanche Newcombe (vocalist) at Æolian Hall, on March 24; Miss Dorothea Webb (vocalist) and Miss Helen Mott (violinello) at Bechstein Hall, and Madame St. Willfort (vocalist) at Steinway Hall, on March 25; Mr. Sascha Culbertson (violin) at Bechstein Hall, and Miss Tora Hwass (pianoforte) at Æolian Hall, on March 26; Madame Anckier (harp) at Morley Hall, on March 27; Miss Johanna Heymann (pianoforte) and Mr. Edward Lamb (vocalist) at Bechstein Hall, Miss Nicola Thomas (violin) at Æolian Hall, and Mr. Henry Perry (an American bass vocalist) at Steinway Hall, on March 30; Miss Gabrielle Vallings and Mr. Frank Gleeson (vocalists) at Bechstein Hall, on March 31; Mr. Victor Benham (pianoforte) at Æolian Hall, on April 1; Miss Susanne Morvay (pianoforte) at Steinway Hall, and Miss Amy Neill (an American violinist) at Steinway Hall, on April 2; Mr. Jak van Domselaar (pianoforte) at Bechstein Hall, on April 4; Miss Vida d'Oro (vocalist) at Æolian Hall, on April 7; Miss Evelyn Starr (a Canadian violinist) at Bechstein Hall, and Herr Willy von Sadler and his pupil Herr Berthold Pusch (vocalists) at Æolian Hall, on April 8. At the recital given at Steinway Hall by Madame Lilian Ginnett (reciter) on April 4, contributions were made by Miss Joyce Urwick (violin) and Mr. Evan Morgan (vocalist).

Suburban Concerts.

The Chiswick and Gunnersbury Philharmonic Society gave an admirable performance of 'Messiah' at Chiswick Town Hall on March 25. The choir and orchestra of over two hundred performers worked together with the utmost precision both of time and expression. The choir, which was well balanced, sang with remarkable vitality and tone-colour, and their clear enunciation must also be commended. A very efficient body of soloists was found in Miss Bessie Jones, Miss Lillie Chipp, Mr. Arthur Kellet, and Mr. Walter Kingsley. Mr. David M. Davis conducted.

Dvorák's 'Stabat Mater' was performed by the Teddington Philharmonic Society on April 2, under the direction of Mr. William Ratcliffe. The choir displayed good training and expressive power, and the solos were artistically interpreted by Miss Winifred Marwood, Miss Grace Hayward, Mr. Alfred Steed, and Mr. Montague Borwell.

The choir of Crouch End Congregational Church, under the direction of Mr. Josiah Booth, gave a performance of Parry's 'Blest Pair of Sirens,' and Gade's 'Spring's message,' on April 3, in the Corbyn Hall. A string orchestra led by Miss Amy Parker, with Miss Bessie Jones at the pianoforte, supplied the accompaniments in a most efficient manner. The programme also included part-songs, a violin solo ably performed by Miss Amy Parker, songs by Miss Eunice Hocking, Miss Gladys Grierson, and Mr. Fred Hard, and recitations by Miss May Scarborough.

The Balham Orchestral Society gave their third concert on April 15, at the Parochial Hall, Balham. The orchestra of forty performers played Godfrey's Prize Coronation March, Haydn's second Symphony, German's 'Nell Gwyn' Dances, and other works. Miss Marguerite Lorient contributed violin solos. The vocalists were Miss Lillie Hughes, Miss Wilhelmine Fink, and Mr. Reginald Ponson. Mr. Harry Constable was the accompanist, and Mr. Allen Brown conducted.

Sir Frederic Cowen's Cantata 'The Rose Maiden' was given by the Sydenham Choral Society at the Crystal Palace on April 18. Mr. Alfred C. Barnett conducted a creditable performance, in which Miss Maud Clough and others joined as soloists.

The Sutton Musical Society, numbering fifty-eight members, gave the Cantata 'Darkness and dawn' at the Sutton Adult School on Sunday, April 19, and sang in a most capable manner, the intonation and enunciation being very good. The soloists were Miss F. G. Nunn, Miss M. Peters, Miss W. Gale, Mr. E. Money, Mr. G. Dawson, and Messrs. G. E. and A. E. Wood. Mr. P. W. H. Carpenter conducted. There was a very large audience.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The season of the Philharmonic Society concluded with a concert on March 27, at which the principal work was Elgar's 'King Olaf.' The difficulties of this fine composition are well recognised. Its preparation required long and careful training, especially by the band, which is composed largely of local musicians, many of whom are amateurs. The conductor, Mr. E. Godfrey Brown, spared neither himself nor his forces, and the result was a really admirable performance.

The soloists were Madame Ada Forrest, Mr. John Booth, and Mr. Stewart Gardner, all of whom gave complete satisfaction.

The fourth and last of Dr. Laurence Walker's chamber concerts provided performances of Dvorák's Quartet in F, Op. 96, and Schumann's Pianoforte quintet, by local artists.

On April 17 the Cathedral Evening Choir gave excellent performances of Berthold Tours's 'A Festival ode,' Bridge's 'The Inchope rock,' and Coleridge-Taylor's

'Viking song.' Much of the singing was highly creditable in its efficiency and expression. An orchestra assisted, and solos were given by Miss Grierson, Mrs. Clarendon, Mr. R. M. Kent, and Mr. Walter A. Scott.

BIRMINGHAM.

The Birmingham Symphony Orchestra's last concert of the season was given in the Town Hall on March 21, under Mr. Julian Clifford's able conductorship. The programme was varied and representative in character, including as it did Dvorák's 'New World' Symphony, the Klingsor and Magic Garden music from 'Parsifal,' the conductor's own Intermezzo entitled 'Fairy fancies'—a pretty and dainty orchestral trifle—German's 'Coronation march,' and Grieg's 'Peer Gynt' Suite No. 1. Mr. Arthur Cooke, the well-known pianist, played Scharwenka's Pianoforte concerto in B flat minor with remarkable brilliance, and Miss Bergitte Bakstad gave Elgar's 'Like to the damask rose' and other songs with much charm and feeling.

The last concert promoted for this season by the Birmingham Chamber Concerts Society was held as usual at Queen's College, on March 18. The Arthur Catterall Quartet played Brahms's String quartet No. 2, Op. 51, in A minor, and Novacek's String quartet No. 2 in E flat. Miss Marjorie Sotham, an excellent pianist trained in London and at Berlin, introduced Maurice Ravel's picturesque and descriptive 'Ondine,' a piece dedicated to Harold Bauer.

The customary terminal concert provided by the orchestra of the Midland Institute School of Music was given in the large lecture theatre on March 22, under Prof. Granville Bantock's direction. Mr. Herbert Simmonds sang Bach's Cantata for baritone, 'Ich will den Kreuzstab gerne tragen,' and the chorale was sung by a double quartet, all pupils of the School. The orchestra fully realised the beauties of the orchestral score, and further did artistic work in Mozart's Symphony in D, known as the 'Parisian.' Mr. Simmonds also introduced two songs composed by students of the School of Music.

The Birmingham Festival Choral Society concluded their season's concerts with a magnificent performance of Bach's 'St. Matthew' Passion, given in the Town Hall on April 2. The version used was that of Sir Edward Elgar and Mr. Ivor Atkins, first introduced at the Worcester Festival. Dr. Sinclair had admirably schooled the chorists in their work, aided by Mr. Allen K. Blackall, the assistant chorus-master of the Society, in the preparation of the Passion. Many cuts were made, chorales and solos being omitted. The choir was in superb form, quite up to a festival standard, their singing being poignant, rich-toned, and clearly outlined. The principals were Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, Mr. Campbell McInnes, and Mr. Robert Radford. The organist was Mr. C. W. Perkins, and the conductor Dr. Sinclair.

The Birmingham Choral and Orchestral Association provided an excellent entertainment for the masses, by giving a concert-recital of Sir Julius Benedict's romantic opera, 'The Lily of Killarney,' in the Town Hall on March 28. Mr. Joseph H. Adams conducted a really fine and impressive performance, in which the singing of the choir proved quite a feature. The cast of principals was an admirable one, and comprised Miss M. Phyllis Bradley, Madame Enrie Fowles, Miss Clarice Wheatley, Mr. Ernest Lucas, Mr. Walter Otley, Mr. Walter Morgan, and Mr. Herbert Simmonds. The orchestra was better and more complete than is usual at these concerts.

The Midland Musical Society once more chose Gounod's sacred Trilogy, 'The Redemption,' for performance on Good Friday evening, and attracted a crowded audience to the Town Hall. Mr. A. J. Cotton conducted, and Mr. C. W. Perkins officiated at the organ. The principals were Madame Laura Taylor, Miss Annie Watson, Miss Edith Hill, Mr. Furness Williams, Mr. Frank Macnamara, and Mr. Harry Bannister.

The Turner Opera Company gave a week's operatic season at the Prince of Wales Theatre, from April 6 to April 11. The operas staged were 'Maritana,' 'Faust,' 'Don Giovanni,' 'Cavalleria Rusticana,' 'The Daughter of the Regiment,' 'Ernani,' and 'The Lily of Killarney.'

BOURNEMOUTH.

British music has been particularly prominent at the recent Symphony Concerts. It has been represented by Dr. Ethel Smyth's *Prelude, 'On the cliffs,'* a Fantasy-overture (first performance) by Reginald Steggall, the 'Troubadour' Suite and the 'Pibroch' Suite for violin and orchestra, by Sir Alexander Mackenzie, and a Violin concerto (also the first performance) by G. O'Connor-Morris, which was well played by Mr. Bertram Lewis. These last four works were conducted by their composers, and the able soloist in the 'Pibroch' music was Mr. Rowsby Woolf. The programmes have also included Dukas's 'L'Apprenti Sorcier,' Beethoven's fourth Symphony, Borodin's B minor Symphony, the C minor Symphony of Schumann, Debussy's 'L'Après-midi d'un Faune,' and the 'Eroica' Symphony of Beethoven. At the twenty-fourth concert, Dvorák's beautiful Violoncello concerto lost none of its human appeal in the clever hands of Mr. Arnold Trowell, and on April 9 Mrs. Farnell-Watson gave an excellent interpretation of Schumann's Pianoforte concerto.

The element of variety has been well maintained at the Monday 'Pops.' On March 16 we were shown the 'evolution of the Ballet,' on March 23 there was a Mozart-Weber programme, that given on March 30 illustrated the 'evolution of the Concert-overture,' and on April 6 the programme was chosen from Wagner.

The above concerts, however, have not monopolised musical interest altogether. Enthusiasm was aroused, for instance, by the presence at the Municipal Orchestra's Benefit Concert with Sir Henry Wood, who gave us some beautiful interpretations during the course of a fine Wagner programme; Miss Ada Forrest and Mr. Thorpe Bates sang. The first concert by students of the Bournemouth School of Music, the flourishing institution founded and directed by Mrs. Farnell-Watson and Mr. Hamilton Law, attracted a large audience; both the latter and the critics were apparently surprised at the prowess shown by the pupils in a first-class and exacting programme. Some seventeen students out of the seventy now studying at the School appeared, and all won credit for the unusual ability they displayed. Tchaikovsky's Violin concerto was admirably played by Imbelle Menges on her return visit here, Miss Eileen Boyd giving pleasure by her singing at the same concert. Other events have comprised an orchestral concert given by W. H. Squire, a 'ballad concert' given by Mr. Peter Dawson and party, and an attractive pianoforte recital by Susanne Morway—who for the major part justified the eulogiums that have been passed upon her. Lastly, we would record the artistic results obtained at the recital by Mr. Sydney Rosenbloom, pianist, and Miss Bettina Freeman, soprano, on April 8.

BRISTOL.

The Bristol Dolphin Male-Voice Choir gave their annual concert on March 25 at the Hall of the Young Men's Christian Association, and under the direction of Mr. F. H. Simpson performed several part-songs creditably. Solos were given, and Mr. W. C. Allen was accompanist.

On March 31 a miscellaneous concert was given in the lesser Colston Hall, where a large audience appreciated songs by Miss Pauline Allen, Miss Dora Bubbear, Miss Lionel Lunn, and Mr. Lionel Doré, and solos by Mr. Russell Latham (pianoforte) and Mr. Spencer Parker (violin).

The Bristol Choral Society gave their last concert of the season on April 4, and Colston Hall was crowded for the occasion. Wagner's 'Parsifal' was performed in its entirety, Mr. George Risely conducting. The band and choir numbered 600. The soloists were Mr. Frederic Austin (Amfortas), Mr. Robert Radford (Titurel and Gurnemanz), Mr. Charles Knowles (Klingsor), and Madame Kirkby Lunn (Kundry). A fine performance of the work was listened to with the utmost attention by the audience.

At the last Clifton Chamber Concert of the season, on April 6, there was a large attendance in the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Edgar Hawke (violins), Alfred Best (viola), and Percy Lewis (violoncello). Excellent interpretations were given of the Quartet in B flat major

(Op. 67) by Brahms, Dvorák's Trio in C major (Op. 74) for two violins and viola, and Novak's Quintet in A minor (Op. 12).

The concert in aid of the Orphan and Benevolent Fund of the National Union of Railwaymen, given at Colston Hall on Good Friday, was very largely attended, and the arrangements under the direction of Mr. H. Mayo afforded satisfaction. Miss Doris Carter, Miss Lucy Nuttall, and Mr. Anderson Nicol were the vocalists, and at intervals the Bristol and Clifton Orchestral Society, with Mr. Edward Pavey as conductor, played favourite works.

DEVON AND CORNWALL.

A number of small events, many of them connected with Good Friday and the Easter Festival, have made up a fair quantity of music performed in the South West during the past month. But with one exception there has been no enterprise towards progress, and those who are interested in the practice and performance of music—whether of necessity or in choice of a hobby—seem content that each year shall be more or less a repetition of the last. The one exception is notable, and is, of course, the Torquay Festival, of which a report appears elsewhere in these columns. The direct and indirect success of the Festival arouses the question, Why in other seaside places with like natural advantages, is there not found energy for similar enterprise?

THE THREE TOWNS.

Morley Congregational Choir made an unusual effort with the performance of a Cantata, 'Nicodeumus,' on March 18, with outside help in the solo work. Their singing was very creditable. Mr. Reginald Waddy conducted, and Mr. R. F. Legg, organist of the church, assisted. The Plymouth Male-Voice Choir, conducted by Mr. David Parker, supplied the weekly Corporation Concerts on March 28, their most important selections being Hegar's 'The phantom host,' Elgar's 'The Reveille,' and Grieg's 'Landerkennung.' The annual Lenten musical service at Mutley Wesleyan Church, on Palm Sunday, consisted of a performance of 'The Redemption.' The home choir was joined by that of Saltash Wesleyan Church, and Mr. W. J. Wibberley, organist at Mutley, conducted a performance which had many good features. Mr. David Parkes was at the organ. The performance was repeated at Saltash on Good Friday. Some good choral singing was heard in Ebenezer Wesleyan Church on April 8, when the choir, conducted by Mr. David Parkes, gave 'Elijah,' the voices numbering 130. Mr. Arthur Coombe led the band, and Mr. Stanley Parsonson was at the organ.

On Good Friday 'The Crucifixion' was sung severally by the choirs of St. Simon's (Mr. W. G. Nelder), Charles Church (Mr. Dyer Smith), St. Martin's (Mr. W. P. Toby), St. Nicholas (Mr. C. Jeffery), St. George's (the Vicar), and the Dockyard Church (Mr. G. Hele). 'Olivet to Calvary' was given at Emmanuel Church (Mr. Manley Martin), 'Gethsemane to Golgotha' at St. Matthias (Mr. E. L. Goodall), 'Penitence, Pardon, and Peace' at St. Catharine's (Mr. E. W. Baker).

A sacred concert in King Street Wesleyan Church (Mr. H. Woodward) included 'Hear my prayer' and choruses from 'The Redemption' and 'Messiah.' Mount Gold Wesleyan Choir were conducted by Mr. N. H. R. Normington in a performance of 'The Holy City,' and Embankment Road United gave 'St. Paul,' under the direction of Mr. E. E. Nicholls. A special service of music arranged by Mr. H. Moreton, in St. Andrew's Church, consisted of numbers from 'Messiah' and 'The Redemption,' and anthems by Goss and Mozart.

The Great Western Male Choir were the chief performers at a concert at Stonehouse on April 15, and anthems were sung on that occasion by the choir of the United Methodist Church. The reopening of St. Peter's organ after extensive treatment by the cleaners and builders, Messrs. Hele & Sons, took place on April 15, a recital being given by Mr. John Hele.

The Extempore Chamber Music Club, evolved last October from an informal private party, have more than justified their formation. Meetings have been held at frequent irregular intervals, and works by Ravel, Debussy,

César Franck, Strauss, Smetana, Glazounov, and Taneiev have been added to the library and repertoire. The playing members,—Messrs. Reginald Ball, Arthur Coombe, Leighton Fouracre, Charles Pike, and Dr. Harold Lake,—have greatly advanced in the matter of ensemble.

OTHER DEVONSHIRE TOWNS.

The south-west section of the Incorporated Society of Musicians heard a lecture on 'Debussy,' given by Dr. E. Markham Lee, at Exmouth, on April 4.

The latest development of the Torquay Municipal Music Department has been the formation of a Municipal Choir, who made a first appearance and a good impression in a concert-performance of 'Merrie England,' on March 25. Mr. E. W. Goss was chorus-master, and the choir of 130 voices did credit to his training. The Municipal Band assisted, and Mr. Basil Hindenberg conducted. The speculation as to the ultimate use of this Choir, should it prove efficient, in connection with the Festival scheme suggests interesting possibilities.

On Good Friday 'The Crucifixion' was sung at St. Leonard's Church, Newton Abbot, and 'Olivet to Calvary' at Totnes Parish Church (Mr. H. Worth).

On April 15th Ottery St. Mary Choral Society gave a concert-performance of 'The Princess of Kensington,' conducted by Mr. Stanley Chipperfield. A collection of 16th-century madrigals comprised an interesting second part. 'Walpuris Night' was very creditably sung by Chagford Choral Society on April 15. Mr. R. Percy Collings unfortunately had a smaller choir than usual under his baton, and it is much to be hoped that this interesting Society will revive in numbers. A number of children sang 'The festival of the flowers' in Totnes Baptist Church on March 26; 'Olivet to Calvary' was given by the choir of St. Paul's Church, Honiton, on April 8 (Mr. H. E. Carnell); 'The Crucifixion' was sung on the same evening in All Saints' Church, Torre (Mr. Winship). A choir and orchestra of sixty-six performed Jamouneau's Cantata 'The Saviour of men' at Heavitree on April 10, Mr. Charles Stait conducting.

Torquay has been favoured with two chamber music events during the month. On April 2 the persevering Haydn String Quartet, now in their eighth season, played Glazounov's Op. 26 and Beethoven's Op. 18 (C minor). Mr. J. P. Curran sang a cycle of French songs and a set of old English Airs. On April 18, the day following the Festival, the London String Quartet at two concerts played Dohnányi's Op. 15 (D flat), Beethoven's Op. 18, Tchaikovsky's Op. 11 (in D), and the Schönberg String sextet in D minor, Op. 4 (assisted by Messrs. James Lockyer and Cedric Sharpe).

CORNWALL.

Performances of the Cantata 'Meadowfield,' by Treligge United Methodist Church; of 'The Captive Maid' by a choir at Claremont, Newquay; and of two operettas by children at Looe, severally took place on March 18. The United Wesleyan choirs of St. Just circuit sang anthems and choruses on March 24. Anthems and part-songs by Mr. Hawke's Male Choir made an interesting event at Delabole on March 25, and when the United Methodist choirs of Hayle, Highlanes, and Ventonleague combined in anthems and choral singing at Hayle on March 26, the result was inspiring. Camborne Adult Choir gave a good account of themselves on April 2, and on the same date Penmarth Wesleyan choir sang a Cantata 'Rhoda.' Cawsand Male Choir sang on April 3, conducted by Mr. S. J. Langdon, and Delabole Male Choir on April 13, conducted by Mr. Hawk. A new Male Choir have made a welcome appearance at Mabe, and their singing of part-songs, on April 14, showed that they had made a good start under Mr. E. Spargo. The usual occurrence of the performance of Bach Church cantatas deserves a special word of commendation of Newquay Wesleyan choir, for on April 15 they sang 'God's time is the best,' and others, under the direction of Mr. Tonking, who also played organ solos. Miss Maria Velland was the principal vocalist.

At Penzance on March 20 a chamber concert was given by Miss Ethel Tonking (pianoforte), Miss Ethel Grevelink (pianoforte), and Miss F. Treloar (vocalist). The works for two pianofortes were by Grieg, Saint-Saëns, Sinding, and

Liszt; and Miss Tonking played solos by Cyril Scott, Scarlatti, and MacDowell. Looe Orchestral Society performed a varied selection of pieces on April 16, and three items were contributed to the programme by Looe Male Vocal Quartet.

EDINBURGH.

On March 19 Mr. Little's Select Choir gave an enjoyable part-song concert, the outstanding items of which were Elgar's 'O happy eyes,' and C. Macpherson's arrangement of 'There's nae luck about the hoose.'

Broughton Place Choral Society, under the baton of Dr. Ross, gave an excellent performance of Mendelssohn's 'St. Paul,' on March 26. The soloists were Miss Christie Stephen, Mrs. Macfarlane, Mr. Andrew Hastie, and Mr. Burnett.

On March 25 Mr. Moonie's Choir submitted, as usual, a programme of 'first performances' at Edinburgh: Coleridge-Taylor's 'A tale of Old Japan,' Hamilton Harty's 'The Mystic Trumpeter,' and a setting of Highland songs by the conductor. All three works met with universal approval, and the singing of the choir reached a very high level. The soloists were Miss Jean Gibson, Mr. George Campbell, Mr. Wilson Thornton, and Mr. Lewys James. All assisted materially in making this concert one of the most successful of the season. Special mention must be made of 'The Highland Gems' of Mr. Moonie. He has done much in this style of work, and always with a fine sense of choral effect. The fact that 'The Gems' did not suffer when sung between two such works as mentioned above is the greatest compliment that can be paid to the arranger. The soloists were Miss Cleugh, Miss Gentle, Mr. Oldham, and Mr. Campbell.

On April 1 the Western Choral Society submitted another interesting programme: Jensen's 'Feast of Adam,' Cowen's 'John Gilpin,' and W. B. Moonie's 'Glenara.' The soloists were Miss Alice Cleugh, Miss N. Ritchie, and Mr. Wilson Thornton. Mr. W. B. Moonie, the conductor, is rapidly developing as a composer. 'Glenara' is a work of very considerable dramatic power with a delightful orchestral score—a score which reveals in many places a fine sense of artistic restraint.

On April 4, the Y.M.C.A. Choral Society, which was referred to last year as promising well, gave a performance of Coleridge-Taylor's 'The death of Minnehaha.' The choir was well balanced and sang with evidence of careful preparation. Mr. Winning is to be congratulated on his second season's work as conductor. Miss Kate Wallace and Mr. Philip Malcolm gave artistic interpretations of the solo parts.

The third concert of the Amateur Orchestral Society was given on April 6. Miss Effie Cotton, a light soprano, gave a charming interpretation of Landon Ronald's 'Scena Adonais,' with orchestral accompaniment. The chief orchestral features of the programme were Saint-Saëns's Symphony No. 2, Elgar's 'Dream Children,' and Dvořák's 'Notturmo,' Op. 40. Mr. Collinson conducted.

GLASGOW.

On March 24, Mrs. Kennedy-Fraser, assisted by her daughter, Miss Eilidh Kennedy-Fraser, and her sister, Miss Margaret Kennedy, gave a most delightful lecture-recital of 'Songs of the Hebrides,' which she has collected in the Western Isles of Scotland. Of the eighteen songs comprising the programme, seven are still in manuscript, and were given for the first time. Apart from the quaintness of these old melodies, they gain in interest by the singularly apt pianoforte accompaniments to which Mrs. Kennedy-Fraser has wedded them, and what are really folk-songs become art-songs. All were sung with the proper note of sympathy.

The Glasgow Amateur Orchestral Society's concert took place on April 2. The programme contained two novelties, viz., the Overture to Count Alferi's Tragedy 'Saul,' by Antonio Bazzini, and a 'Suite de Ballet' drawn from Messager's 'Les deux Pigeons.' In these and also in some familiar numbers, the playing of the band was marked by considerable intelligence, although at times betraying weaknesses, common to amateur players. Mr. H. W. Cole was conductor, and Mr. William Hayle gave some vocal solos with good effect.

The Easter concert of the Bach Choir was given in the Cathedral on April 7, when one of the Choir's most successful performances has to be recorded. The works presented were the Cantatas 'God's time is the best' and 'O Light Everlasting,' the Magnificat in D, and 'An Easter Dialogue' by Heinrich Schütz (1585-1672). The fine balance of parts and the excellent tone and choral technique were notable features, especially in 'O Light Everlasting.' Mr. J. M. Diack conducted, and Mr. Herbert Walton played the organ accompaniments with perfect taste.

An event of considerable importance was the performance of 'The Dream of Gerontius' by the Hamilton Choral Society on April 8. This Society, under the enlightened guidance of Mr. T. S. Drummond, the conductor, endeavours to go beyond the flights of ordinary provincial Societies, in the selection of Elgar's fine work, which appeals to contemplative as well as to musical minds, was fully justified by the enthusiastic appreciation with which the performance was received. The soloists were Miss Catherine Mentiplay and Messrs. Henry Brearley and Philip Malcolm. A very efficient orchestra led by Mr. Richard Daebnitz gave the instrumental part.

With the advent of Easter the musical season practically ends, the only remaining event of importance being the fourth annual Choral (Competitive) Festival, which takes place on May 1 and 2, and for which the number of entries shows a gratifying increase over former years.

LIVERPOOL AND DISTRICT.

At the twelfth and closing concert of the Philharmonic Society's seventy-fifth season on March 24, Mendelssohn's 'Scottish' Symphony was revived, to the satisfaction of a great number. Another item was Mr. Balfour Gardiner's exhilarating 'Overture to a Comedy,' which created a highly favourable impression. The vocalist was Madame Donalda. Wieniawski's Violin concerto No. 2, in D, was cleverly played by M. Paul Kochanski. Three of Max Bruch's 'Hebrew Melodies' for chorus and orchestra were conducted by Mr. Harry Evans, 'On Jordan's Banks' being, as usual, scored. In the remainder, Mr. Landon Ronald conducted.

A performance of Brahms's 'Requiem' which will long remain in memory was given by the Welsh Choral Union, under Mr. Harry Evans, on March 28, the soloists being Madame Alice Wilna and Mr. Robert Radford. The day has long gone by since technicalities could deter singers of the calibre of the Welsh Choral Union, who caught the mood of the calmly beautiful 'How lovely are Thy dwellings' no less surely than the grandeur and exaltation of the fugal 'Lord, Thou art worthy of praise.' The singers again exhibited their unique reserves of expression and tonal splendour. The Novello edition of the 'Requiem' was used, with the improved English version, and Mr. Ernest Newman's reprinted admirable preface made the official book of the words most helpful to a very large audience.

By their choice of Mozart's 'Requiem' and the Passion music from 'Messiah' for their second concert on March 30, the Catholic Philharmonic Society did not greatly attract the general public, for the attendance was less by far than the interesting performance deserved. The Catholic community here are not doing their duty by the well-trained choral combination which the ability and labours of Mr. H. P. Allen have called into existence. It is a choir which contains excellent material, and could ill be spared from the musical organizations of the city. Adequate vocal principals were engaged in Miss Edith McCullagh, Miss Dilys Jones, Mr. John Booth, and Mr. Hamilton Harris. Mr. Akeroyd led the orchestra, which combined with Mr. Alfred Benton at the organ in a clever performance of Handel's fourth Organ concerto in F.

The time-honoured Good Friday free performance of 'Messiah' was given in St. George's Hall, when a choir organized by Mr. W. J. Riley, of the Philharmonic Society, was conducted by Mr. Branscombe, with the City organist, Mr. Ellingford, at the organ. The vocal principals were Madame Alice Phillips, Miss Sara Silvers, Mr. Roland Jackson, and Mr. Frederick Grisewood. On Good Friday evening the Liverpool Choral Society sang Rossini's 'Stabat Mater,' followed by Sullivan's 'The Prodigal Son' under the direction of Mr. Percival Ingram. The solo-singers were Miss Constance Forrest, Miss Elsie Hulme Jones, Mr. Arnold Halstead, and Mr. Ramsey Clarke.

Another interesting Good Friday performance was that given by the Liverpool Village Choir, conducted by Mr. R. T. Edwards, whose selections included Schubert's 'Coronach' and Hiller's 'He in tears that soweth.' In the churches Stainer's 'Crucifixion' received many performances. A less conventional choice was made at Runcorn Parish Church, where Mr. Boraston's choir acquitted themselves well in Spohr's 'Calvary.'

Mendelssohn's 'Hymn of Praise' was sung by the Ormskirk Musical Association on April 2, and by the Warrington Musical Society on March 25. In the former instance the performance was directed by Mr. John Ball, with Miss Lilian Dillingham and Mr. Sam Hemsall as vocal soloists; while at Warrington Mr. Frank Crossley conducted the choir and orchestra of 200 performers, with Miss Mary Huxley, Miss Wilkinson, and Mr. John Adams as vocal principals. A feature of the miscellaneous music at this concert was the singing of Dr. James Lyon's melodious and effective part-song (in eight parts) 'Autumn moon,' specially written for the Warrington choir.

At the annual meeting of the Liverpool Church Choir Association, held in the Town Hall on March 30, it was made known that the financial result of the recent Festival was less satisfactory than the musical success, for a loss of twenty-three pounds was reported. The last three Festivals have resulted in deficits, but the previous three showed surpluses. Preparation for the fourteenth Festival will be made in the hope that the tide of public favour will turn once more.

The programmes of the closing concerts of three flourishing orchestral Societies mainly comprised of amateur players—the Societa Armonica, the Oxtou and Cloughton, and the Liscard,—exhibited in no uncertain way the advance made in amateur taste and technique in quite recent times. The first-named was heard on March 21 in Cherubini's 'Anacreon' Overture, Tchaikovsky's fourth Symphony, three movements from MacDowell's strongly individual 'Indian' Suite, and Schumann's A minor Pianoforte concerto, Mr. Frederick Brandon being the soloist. Mr. Ivor Foster sang. The Oxtou and Cloughton Society, conducted by Mr. James E. Matthews, also chose Tchaikovsky's F minor Symphony and the Schumann Pianoforte concerto, their soloist being Mrs. E. W. Morrice, a fluent and graceful player. The vocalist was Mr. Roland Jackson.

On the same evening, April 4, the Liscard Society, conducted by Mr. Philip Smart, closed their seventeenth season with a programme containing examples of Weber, Beethoven, Svendsen, and Coleridge-Taylor. Miss Elsie Chadwick played Mendelssohn's 'Capriccio Brillant' with the orchestra, Mr. Edward Stansfield gave examples of his skill on the double-bass, and Miss Dorothy Freeman contributed vocal items.

A new combination, the Liverpool Trio—Mr. J. P. Sheridan (violin), Mr. Walter Hatton (violinello), and Mr. Douglas Miller (pianoforte)—were heard to advantage in the Beethoven Trio in B flat, Op. 97, and other music, in the Yamen Rooms, on April 6. At their concert in the saloon of the Philharmonic Hall, on April 2, Mr. Vivian Burrows (violin) and Mr. Frederic Brandon (pianoforte) exhibited their artistic qualifications especially well in Mr. Brandon's new Sonata for violin and pianoforte, a clever work showing modern influences.

Mr. Vasco V. Akeroyd, the well-known violinist and conductor of the Akeroyd Symphony Orchestra, the Societa Armonica, and the Blundellsands Orchestral Society, was chief guest at a complimentary dinner held in his honour at the Midland Adelphi Hotel on April 7.

A performance of Handel's 'Saul,' with orchestral accompaniments, was given by the St. John's, Egremont, Choral Society on April 20, conducted by Mr. W. Biller, the vocal principals being Miss Isabel Fell, Miss Ruby MacMahon, Mr. Spencer Hayes, and Mr. James C. Brien.

The Moody-Manners Opera Company on April 17 produced Kienzl's Opera 'The pious beggar' (Der Evangelimann) for the first time in English at Kelly's Theatre. The success which has attended the production of the same composer's opera 'Der Kuhreigen' (The dance of Death) has apparently stimulated Mr. Charles Manners in reviving the earlier opera, which has already been heard in London,—but without receiving the appreciation it meets with on the Continent, where it is a recognised favourite. The story of the opera

is somewhat conventional, and the first Act deals with the rivalry of two brothers for the love of the same maiden. Matthias, the successful suitor, is wrongfully accused by the treachery of his brother, and cast into prison. In despair his sweetheart drowns herself, and in the second Act, which opens after thirty years are supposed to have elapsed, Matthias appears, an aged and broken man in the streets of Vienna, as an 'Evangelimann' or 'Pious beggar,' one who ekes out a scanty livelihood by singing sacred songs and scripture texts. The hand of fate directs him to the deathbed of his erring brother, who before his death unburdens his guilt and remorse to the unfortunate Matthias, from whom he receives forgiveness. This harrowing story is relieved in the opera by two striking episodes—the villagers' bowling contest in the first Act, and in the second Act the song of the Pious Beggar and children, 'Blessed are the persecuted.' The music, without achieving greatness, is melodious and entirely appropriate to the action. A symphonic orchestra is necessary for its interpretation, and in this direction the performance was not beyond criticism, but otherwise it was extremely good, especially in the forceful representation of the parts of the brothers Matthias and Johannes given by Messrs. Frank Christian and Charles Moorhouse respectively. The chorus also deserve commendation for their excellent singing. The opera, conducted by Mr. Hans Winter, was well staged.

MANCHESTER AND DISTRICT.

Viewed in retrospect the season has revealed the increasing hold of popular orchestral concerts on the public of Manchester and the surrounding areas, and there is ample ground for belief that the time is opportune for another forward march in the direction of making our two series of 'Proms.' more symphonic in character. In the early days of the Wood-Robert Newman régime at the Queen's Hall, *festina lente* proved a sound guiding principle, and once Sir Henry Wood feels sure of his grip of the Manchester public and of its attachment to him, we may rest assured he will forge ahead in this direction; but in this connection we must not forget that the Speelman 'Proms.' for nine long and (in some respects) somewhat discouraging years, did a lot of hard spade-work, and most Manchester music-lovers will hope that both this and the Brand Lane combination may long be able to work side by side.

The Hallé Society's Orchestra has fulfilled over fifty engagements during the winter, a figure never before attained and due in no small degree to the policy of a weekly wage for the players inaugurated by Balling. The effect of the additional rehearsals, also secured under this new system, has been manifest on many occasions, and the Orchestra's versatility is incomparably greater than at any period in the last twenty years.

Joint rehearsals of the Orchestra and Choir present some difficulties in this business community, the usual mid-day rehearsal on the day of the concert finding many singers fast at work. Only part of the choir could muster when the joint practice was tried, on the occasion of Verdi's 'Requiem.' For the Wagnerian operatic concert which closed the season, much better results were obtained from a Saturday afternoon rehearsal. These tentative moves towards a solution of the problem are all to the good.

To the names of past leaders of the Hallé Orchestra—Strauss, Willy Hess, Risegari, and Brodsky—we must now add that of Rawdon Briggs, who leaves the band to devote his time more exclusively to solo work and chamber-music. In the latter branch of his art he not only plays second violin in the Brodsky Quartet, but leads a Quartet bearing his own name. As to the future, it is authoritatively stated that a player of European fame has been approached to fill the vacancy, but no clue is available as to his identity.

Interesting advance indications as to next season continue to appear from time to time: Brand Lane has arranged for Sir Henry Wood to conduct Schönberg's Five orchestral pieces; Balling is said to be contemplating the production at either a Hallé or Gentlemen's Concert of a Symphony by Mr. Harry Baynton Power. Nothing of greater dimensions than a concerto or suite has yet had such an honour at either of these series of concerts.

Mr. Walter S. Nesbitt takes high rank here as a Reger enthusiast, and he contemplates introducing to England through the medium of his Manchester Orpheus Choir, that composer's recent 'Die Weihe der Nacht' (Op. 119), for contralto solo and men's choir and orchestra, possibly also the earlier 'Hymn to Song'—this conjunction of the earlier and later manners having exceptional interest.

Following closely on the heels of the concert season came an opportunity to test our New Theatre, from an acoustic-operatic point of view. The Moody-Manners series of performances demonstrated clearly its entirely satisfactory character for seeing as well as hearing.

Unlike London and many Continental centres, Manchester's interest in music appears to be limited to the period from October to Easter. It can hardly be the case that the musical part of our population has no love for summer-time music; more likely it is merely convention and routine, like August summer holidays. But if people will go in large numbers to hear music at Blackpool or Harrogate in the dog-days, it needs no great effort of the imagination to perceive possibilities, artistic and financial, in orchestral concerts during June and July. Some day an entrepreneur will seize his chance.

Pressure of space recently has forbidden more than an occasional reference to the activities of the Manchester Musical Society, the pivot round which much unostentatious but very valuable propagandist work has revolved. Quite typical of its activities was the *Lieder-abend* at which closer acquaintance was made with the highly exotic art of Theodor Streicher, as well as with little-known songs of Wolf, Delius, and Strauss. Mr. Charles Neville and Mr. Samuel Langford, as respectively vocalist and translator-annotator-accompanist, have both on previous occasions laid us under a great debt of obligation in thus opening up fresh avenues of artistic experience.

The Manchester School of Music students chose Mackenzie's 'Colomba' for their annual operatic performance, on April 4, at the Midland Hotel Theatre. Some of Mr. Cross's students displayed possibilities—notably Miss Shuttleworth, a young contralto. This school of music differs from some institutions, in that it affords opportunities for study and musical education at all hours of the day,—often after a hard day's business has been done.

The annual orchestral concert of the Royal Manchester College, on April 2, attracted so large an audience that the Whitworth Hall of the University proved insufficient accommodation. The only student's composition performed was a 'Fantasie' for violin and orchestra, by Mr. F. Anderson-Tyrer. The solo part is rather too frequently overweighted, but this apart, the composer is felt to be quite sure of himself. Dr. Brodsky's pupil, Mr. Frank Tippin, played the solo part. Besides this composition, Mr. Tyrer played with considerable brilliance in the last two movements of Tchaikovsky's Pianoforte concerto.

The Altrincham Amateur Orchestral Society, conducted by Mr. C. H. Fogg, has now completed its tenth season, and at its last concert played the Nocturne from Sibelius's 'King Christian II.' Suite, some dances from Bantock's early 'Cossack' Suite, and the conductor's new Overture 'Castalia.'

The remarkable standard of singing evolved by Miss Sgt. Ashworth from members of the Manchester and Salford Girls' Institute was exhibited in the Free Trade Hall at the annual choir recital. Three choirs took part, and the music was of the highest order.

NEWCASTLE.

The Armstrong College Choral Society gave their twenty-second annual concert on Wednesday, March 18, in the King's Hall. The programme included Bach's Cantata 'Thou Guide of Israel,' the Motet 'The Spirit also helpeth us,' and Von Holst's 'Cloud Messenger.' Songs by Dvořák, Schönberg, Wolf, and Cyril Scott were sung by Miss Stelling and Mr. Potts. Mr. W. G. Whittaker conducted.

On April 1 a concert of extreme interest was given by the Choral Union, the programme containing a large selection of madrigals and part-songs, besides Bach's 'Sing ye to the Lord.' Three part-songs by César Cui were heard for the first time in England. Dr. Coward conducted. Two of Beethoven's Violoncello and Pianoforte sonatas were played by MM. Belousoff and Safonov.

NOTTINGHAM AND DISTRICT.

On March 25 the last concert of the Subscription series for the season brought Sir Henry Wood and the Queen's Hall Orchestra—always a welcome visit. An excellent programme included Sir Henry's arrangement of Bach's Toccata in F, Tchaikovsky's Symphony in F minor, Beethoven's Rondino in E flat for wind instruments, Bach's Gavotte in E for strings, Svendsen's 'Carnival in Paris,' and a selection from 'Die Meistersinger.' It was somewhat to be regretted that the last concert of the Sacred Harmonic Society took place so soon afterwards as the next evening. The chief feature of this occasion was a performance of Dvorák's 'Stabat Mater.' In its choral aspects it was delightful, but the orchestral effects suffered by comparison with the Queen's Hall players. Miss Emily Shepherd stepped into the breach occasioned by Miss Carrie Tubb's indisposition, and sang the soprano music excellently; her associates were Miss Alice Lakin, Mr. Joseph Cheetham, and Mr. Thorpe Bates.

The Alfreton Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' under the guidance of Mr. C. Robinson, on March 23, when the tenor solos were interpreted by Mr. R. Riley to the satisfaction of all. A miscellaneous selection followed, in which Mr. Riley and Miss Winifred Elliott (contralto) contributed effective solos.

At Halifax Place Mission on Palm Sunday, Maunder's 'Olivet to Calvary' was sung at the evening service. The solos were ably performed by Mr. Franklin Pearson, Mr. Joseph Asher, and Mr. Harry Phoenix, the organ accompaniment being played by Mr. C. E. Blyton Dobson. Mr. E. M. Barber was the conductor.

SHEFFIELD AND DISTRICT.

To wind-up a successful season the Sheffield Musical Union gave what on its choral side was a memorable performance of Bach's Mass in B minor. One of its several satisfying features was the ideal balance of parts in the five-part chorus. In the Kyrie the strong section of sopranos bore division without, as often happens, impairing the equality of the distributed parts. Dr. Coward drove his choir through the 'Cum Sancto Spiritu' at an alarming speed, and it speaks well for the virtuosity of the singers that the chorus was completed without unsteadiness or lack of clearness. Similar daring tactics were adopted in the 'Et Resurrexit,' the opening of which, after a moving performance of the 'Crucifixus,' was the acme of unanimous attack. The leaviness of tone and the deep expressiveness in the opening of 'Et Incarnatus' marked the summit of the choir's performance in that direction. Save for an unexpected lack of sonority in the 'Sanctus,' the majesty of the choral singing was equal to the splendid traditions of the Musical Union. The soloists were Miss Edith McCullagh and Miss Helen Anderton, Mr. Webster Millar and Mr. Hubert Brown. Mr. J. F. Staton was at the organ.

The fifth season of Orchestral Promenade Concerts was brought to a close by an attractive concert in the Albert Hall, on March 31. The growing popularity of these concerts was shown by the fact that for the whole series the higher-priced seats were sold out before the first concert. It is the 'shilling' public of Sheffield which has not yet realised their real character. Debussy's 'Après-midi d'un Faune' serves to reveal the quality of the best division of the orchestra—the wood-wind, a section which will bear comparison with any in the provinces. Elgar's 'Wand of Youth' Suite (No. 2), Tchaikovsky's 'Case Noisette' Suite, Schubert's Unfinished Symphony, and other works were also played in neat and refined style. Miss Katherine Ruth Heyman played Arensky's romantic Concerto, and the Hon. Mrs. Maurice Drummond sang. Mr. J. A. Rodgers conducted.

An enthusiastic and yet reverent spirit ran through the Rotherham Choral Society's performance of Brahms's 'Requiem.' Mr. T. Brameld, the conductor, leans to vigour in his choral interpretations, as was shown in the 'Hymn of Praise' which followed, but in the Brahms work a suitable reticence, particularly where the choir attended the soloist, was not neglected. Miss Dorothy Silk was appropriately spiritual in the soprano solo, and Mr. Robert Charlesworth

declaimed the baritone solos very impressively. Mr. Gwynne Davies was the soloist in the 'Hymn of Praise.'

A flourishing suburban choral Society at Hillsborough performed Goring Thomas's 'The swan and the skylark' with point and general care as to accuracy and expression. Mr. F. A. Smith conducted. The Shiregreen Choral Society, which Mr. Gregory zealously directs, performed 'St. Paul' very bravely, showing promise of further development. Among other local performances may be named those of F. C. Woods's 'King Harold,' at Woodseats (Mr. W. Ludgate), and Sterndale Bennett's 'The May Queen' (Mr. J. C. Simon), by the St. Oswald's Choral Society. Mr. Alfred Barker showed further progress in his conducting of the neat and well-studied playing of the Sheffield Amateur Instrumental Society in Beethoven's C minor Symphony and other works. Miss Bettina Freeman sang ballads.

YORKSHIRE.

The most striking event of the month at Leeds has been the concert of the Philharmonic Society on March 25, when Mr. Fricker conducted a fine performance of Wolf-Ferrari's Cantata, 'La vita nuova,' the originality and charm of which made a strong impression on the audience. It was followed by a selection from César Franck's 'Beatitudes,' the Prologue and four of the Beatitudes being given. Miss Carrie Tubb, Messrs. S. S. Coltham, Thorpe Bates, and W. Hayle were the principals. The concert may be pronounced among the most successful the Society has given.

Two Church performances at Leeds call for mention. On April 1 Brahms's 'German Requiem' was given at St. Chad's, Headingley, under the conductorship of the organist, Mr. Percy Richardson, and on April 6 the annual performance of Bach's 'St. Matthew' Passion took place in the Leeds Parish Church, for the first time under the direction of Mr. Willoughby H. Williams, the new organist. Both were reverent and sympathetic performances, and a feature of the latter that calls for special mention was the highly artistic singing of the part of Jesus by Mr. William Hayle, the principal bass of the Parish Church. On March 23 Mr. Fred Dawson gave a pianoforte recital at Leeds, and delighted a large audience by his very brilliant playing. The Carl Rosa Opera Company paid their annual visit to Leeds on March 30, the only unfamiliar feature of their programme being Verdi's 'Aida,' a highly creditable production, with an excellent all-round cast.

At Bradford a chamber concert was given on March 27 by the recently-formed Edgar Drake String Quartet, who gave a sympathetic performance of Beethoven's early Quartet in A, and with the co-operation of Mr. George Smith as pianist, introduced Dvorák's delightful Pianoforte quintet. Miss Carrie Birkbeck was the vocalist. The fourth series of the Bradford Free Chamber Concerts came to an end on March 30, when String quartets by Mozart and Schubert, with Brahms's Pianoforte quartet in G minor were given, and songs by Miss Pattie Clayton. This was a typical programme, and it is worth recording that it, and others like it, though making no concession to 'popularity,' have secured the close attention of large audiences. Mr. S. Midgley, who has established the concerts, the means being provided by a few generous amateurs, is certainly doing a good work in creating an appreciative audience for one of the most exacting types of music.

The York Musical Society, on March 31, gave an excellent performance of the 'St. Matthew' Passion, the all-round efficiency of which reflected great credit on Dr. Bairstow, who conducted. Mr. Herbert Brown's reading of the part of the Saviour was in the best possible taste; it was dramatic, and at the same time dignified and reverent. Mr. Mullings, though not quite suited for the part of Narrator, sang with his invariable intelligence, and Miss Agnes Nicholls and Miss Dilys Jones were thoroughly artistic in their respective parts. The choir sang with greater spirit and precision than usual, and by allotting the choruses of the Disciples to the Cathedral Choir their utterances were distinguished from those of the Crowd. In Ripon Cathedral, the English adaptation of Dvorák's 'Stabat Mater' was given on April 8, Mr. C. H. Moody conducting. Mr. William Ellis's artistic management of the organ (recently reconstructed) deserves warm praise. The soloists were Mrs. Trees, Mr. Ward Kennedy, and

Mr. Fraser Gange. Messrs. Lloyd Hartley and Cohen gave a second recital of pianoforte and violin music at Harrogate on March 21, introducing Schumann's Violin sonata in D minor, while Mr. Lloyd Hartley gave an artistic reading of the Bach 'Chaconne' as transcribed so effectively by Busoni. The vocalist was Mr. W. Hayle.

Miss Ida Bellerby, a promising young pianist who is about to acquire fresh experience in Germany, gave a chamber concert at Ilkley on March 20, when, with the assistance of Messrs. Edgar Drake and H. P. Ambler, she introduced Pianoforte trios by Franck in F sharp minor, and Rubinstein in B flat. Miss Marian Edleston's very artistic singing was a feature of the concert. The Hull Vocal Society, under Dr. G. H. Smith, gave a performance of Brahms's 'German Requiem' on March 31, which, as a whole, reached a high level of efficiency. Mrs. Theilmann and Mr. Francis Harford were the principals. The programme, which also included Parry's 'Blest Pair of Sirens,' was to be repeated on April 23 in the fine Church of Holy Trinity, Hull, which claims to be the largest Parish Church in the country, apparently on stronger grounds than its rivals at Yarmouth and Coventry. The Middlesbrough Musical Union, on April 2, gave an exceptionally fine performance of Bach's B minor Mass. Miss Edith McCullagh, Miss Effie Martyn, Messrs. Webster Millar and Henry were the soloists, and the Leeds Symphony Orchestra supported the Society's excellent choir in a really worthy interpretation, which reflected great credit on Mr. Kilburn, who has worked so long and so unselfishly in the cause of the best music in the North of England.

Now that Easter has passed, the centre of gravity in musical matters has shifted to Harrogate, where at the Kursaal the summer series of twenty-seven weekly Symphony Concerts began on April 15, under Mr. Julian Clifford's direction. It is something that musical people in this part of Yorkshire can, on any Wednesday afternoon, be assured of a symphony, a concerto, and an overture or suite, adequately performed, and this to some extent alleviates the musical famine which the provinces suffer from in the summer months.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The concert given by the Aberdeen Male-Voice Choir on March 28 attracted an exceptionally large audience. The principal items were Cecil Forsyth's 'Kubla Khan' and Vaughan Williams's 'Mystical Song,' with representative part-songs by Brahms, Wood, Bantock, Nicodé, and others. The choral singing was of a high order, and fully up to the standard of this Choir's enviable reputation. Miss Mary Mackie and Mr. John Cooper were the soloists, and Mr. A. Collingwood conducted.

AYTON.—For their tenth season the Choral Association gave successful performances of Mendelssohn's '13th Psalm' and Elgar's 'Banner of St. George,' under the baton of Mr. George Allan. Miss Katherine Vincent was the soloist.

BANFF.—A highly creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given, on March 27, by the Orchestral and Choral Society, under the direction of Mr. T. E. Wright. Both in efficiency and expressiveness the choral singing reached a high standard. The solo parts were taken by Miss Bessie Kerr, Miss Belle Runciman, Mr. Knight, and Mr. Littlewood. The programme included the 'Jena' Symphony.

BLACKBURN.—The programme of the concert given by the Ladies' Choir on March 23 included Frederic H. Wood's 'The ballad of Semmerwater,' Walker's 'To music,' Percy Buck's 'Dawn,' and a new group of choral songs by Mr. W. Wolstenholme entitled 'The Choir Invisible.' Mr. F. Duckworth conducted the excellent singing of the choir, and solos were given by Miss Lilian Whiteside and Mr. Norman Allin (vocalists) and Mr. W. Wolstenholme (pianoforte).

CARDIFF.—The terminal concert given by the music students of the University College, Cardiff, was a great success. The programme consisted chiefly of modern music, including works by Grieg, MacDowell, Wallace, Elgar, Giordani, César Franck, Tchaikovsky, Farjeon, Chopin, Gounod, Arensky, and Brahms. The students that appeared were Muriel Davies, Haydn Matthews, Percy Thomas, Elsie Clark, Irene Griffiths, Marion Jones, Franklin Sparks, Edythe Jones, Ethel Malins, Doris Worsley, and W. Heber Evans. The playing of the young pianists, Franklin Sparks and Haydn Matthews, showed capacious ability. Mr. G. F. Lewis was the accompanist.

CHIPPENHAM (WILTS).—On March 23, the Choral Society gave a performance of Spohr's 'Last Judgment' in St. Paul's Church. There was a crowded congregation. Soloists were Miss C. M. Bush, Mr. A. Watson, and Mr. T. H. Fogg. Mr. W. R. Pulein conducted. The Chippenham Amateur Orchestra of forty performers gave their annual concert in the Neeld Hall on April 17. The music included Dvorák's 'New World' Symphony, and Mendelssohn's Pianoforte concerto in G minor. The vocalist was Mr. Hubert Eisdell. Mr. W. R. Pulein was again conductor.

DUNDALK.—A successful concert was given by the Orchestral Society at the Town Hall on April 14, under the direction of Mr. Desmond Fitzgerald. The 'Jena' Symphony and Verdi's 'Nabucodonosor' Overture were the chief features of the programme, to which Miss Lily Christie, Mr. C. Norman Jeffares (vocalists) and Mr. C. J. Thornhill (violinello) contributed.

HARBORNE.—Bach's Magnificat in D was creditably performed at the last concert of the Harborne Wesleyan Musical Society, under the direction of Mr. Frank Edmonds. Accompaniment was supplied by an orchestra, and the solo parts were undertaken by Miss Ethel Burnard, Miss Nora E. Warr, Miss H. Raybould, Miss Gladys Lane, Mr. A. E. Woodley, and Mr. H. Wall. The programme included Aspa's Cantata, 'Gipsies.'

HAYDON BRIDGE.—The Vocal Union, which was formed this season by Mr. Henry W. Radford, organist and choir-master of the Parish Church, won the favourable opinion of a crowded audience in the Town Hall on March 25 in a programme that included the first part of Mendelssohn's 'St. Paul.' The soloists were Miss M. C. Nichol, Miss C. A. Todd, Mr. George Hodgson, and Mr. E. J. Potts. Mr. F. W. Wadely, organist and choir-master of Carlisle Cathedral, accompanied on the pianoforte, and Mr. Radford conducted. On April 18 the newly-formed Orchestral Society gave their initial concert in the Town Hall with great success. Solos were contributed by Miss A. Westmoreland (vocalist) and Miss Hetty Page (violinello). Mr. Radford was an efficient conductor, and had his orchestra well in hand.

HEANOR (DERBY).—The Heanor Choral Union gave an excellent performance of Handel's 'Acis and Galatea' and Mendelssohn's 'Hymn of Praise' on March 18, with Madame Eva Rich, Mr. W. Burrows, and Mr. James Coleman as soloists. The choruses were sung in good style under the direction of Mr. Arthur H. Bonser, of Sutton-in-Ashfield.

HEDNESFORD.—Coleridge-Taylor's 'Hiawatha' was performed complete by the Hednesford Philharmonic Society, a choir and orchestra of 120 performers, under the direction of Mr. Ernest Amphlett. The choral singing maintained a high level of effectiveness, and excellent work was done by the soloists—Madame Laura Taylor, Mr. Frank Mullings, and Mr. Herbert Parker.

HOYLAKES.—The Hoylake Male-Voice Choir had a packed house for their concert at the Town Hall on March 28. The Choir have quite regained their old artistic efficiency. The soloists were Miss Norah Dall (vocalist) and Mr. Vivian Burrows (violin). The conductor is Mr. Charles Hughes.

HYTHE.—The Choral Society gave the third concert of their eleventh season on March 25, when 'The Mount of Olives' (Beethoven), 'Festival Te Deum' (Sullivan), and 'Prospect' (H. W. Davies) were performed. The soloists were Miss Marjorie Walker, Mr. Herbert Thompson, and Mr. Edward Halland. Mr. Alfred T. Dixon was principal violin, and Dr. A. T. Froggatt conducted.

JOHANNESBURG.—A concert was given on March 18 by the Choral and Orchestral Societies, when Schubert's 'Rosamunde' Overture and movements from Beethoven's fifth Symphony were the chief contributions of the orchestra, and the choir were heard in Lahee's 'The bells' and Haydn's 'The heavens are telling.' Miss N. Reinecke and Mr. J. W. Birrell (vocalists) took part, and Mr. F. W. Peters conducted.

KETERING.—'Elijah' was performed to good effect by the Choral Society under the direction of Mr. H. G. Gotch on April 2. The chief solo parts were taken by Miss Rose Molyneux, Miss Dora Arnell, Mr. John Perry, and Mr. George Shrive.

LEAMINGTON.—Gounod's 'The Redemption' was credited to the Madrigal Society at the Winter Hall on April 2, under the direction of Mr. E. Roberts-West. The solo parts were taken by Madame Laura Taylor, Miss Marguerite Gell, Mr. Ernest Ludlow, and Mr. Sydney Stoddard, all who took part contributing to the success of the occasion.

LEEK.—Barnby's 'Rebekah' and Mendelssohn's 'Hymn of Praise' were successfully performed by the Amateur Musical Society on March 30. The choir of eighty voices was under the direction of Mr. John Cope, Mr. W. Sherratt was organist, and Mr. R. T. Ford pianist, and the solo parts were taken by Madame Lily Moffitt, Miss Lily Moorhouse, Mr. Richard Ripley, and Mr. Francis Billing.

LEVEN.—The amateur Orchestral Society of forty performers gave a successful concert on March 26 at the Town Hall. Mr. J. M. Cooper conducted agreeable performances of Haydn's second Symphony, a selection from Wagner's 'The Flying Dutchman,' and movements from Beethoven's C minor Pianoforte concerto, Miss Carswell being the soloist. Songs were given by Mrs. Cooper, and violoncello solos by Mr. Messeas.

LLANELLY.—A highly creditable performance of Elgar's 'The dream of Gerontius' was given by Zion Choral Society on April 7, under the direction of Mr. D. J. de Lloyd. Both the ability and the expressive power of the choir were put to the service of the music in a way that gave great satisfaction. The solo parts were given by Miss Maud Wright, Mr. Hughes-Macklin, and Mr. David Brazell. Mr. W. F. Hulley's orchestra assisted.

MANSFELTON (SWANSEA).—The second annual concert of the Mansfelson Congregational Church Choir took place on Good Friday, April 10. Considering that the choir is only in the second year of its existence, the programme was of a very ambitious character. The choral works performed were Beethoven's 'Ruins of Athens' and Schubert's 'Song of Miriam.' The choralists, under the baton of Mr. W. J. Owen, did their work excellently, the technique and general interpretation reaching a good standard. In addition to these works, the choir sang Gounod's 'By Babylon's wave,' Elgar's 'It comes from the misty ages,' Bishop's 'Sleep, gentle lady,' and Hattori's 'When evening's twilight.' The soloists of the concert were Miss Ailie Chegwidan, Miss Maggie Davies, Mr. John Thomas, and Mr. J. Amos Jones. The accompaniments were played by Miss Gertie Thomas, who also gave pianoforte solos, and Mr. Willy Roberts's orchestra.

OSWALD TWISTLE.—On April 8, at the Town Hall, there was given a recital of pianoforte works by Mr. W. H. Tomlinson and songs by Mr. H. Rigby. The former, which were interpreted by the composer, included a Sonata in F minor. The songs were interpreted by Miss K. A. Whittaker and Mr. Harry Goddard, and Mr. G. S. Oldham was accompanist. Both composers indicated high ideals.

PRESTON.—An evening with Elgar was provided on April 2 by Mr. Norman Woods, who gave a short lecture on Elgar and his works, with illustrations by the Preston Lyric Choir. These included 'Go, song of mine' and 'The challenge of Thor.'

SOUTHPORT.—On March 31, at the Cambridge Hall, the Southport Choral Society brought their season to a close with a performance of Coleridge-Taylor's 'Kubla Khan,' Verdi's 'Stabat Mater,' and Debussy's 'Cold winter.' Under Mr. J. C. Clarke's direction, the choir maintained

their high reputation, singing with fine tone, precision, and brightness. The orchestra played with good effect Bantock's 'In the Far West,' Purcell's Suite in C major, Grainger's 'Mock Morris,' and Bach's Concerto in A minor, with Mr. John Lawson as solo violinist. The vocalists were Miss Mabel Corran, Mr. Arthur Rostron, and Mr. Harry Hopewell.

TORONTO.—Dr. Albert Ham and members of the National Chorus were recently entertained by the President of the Society, Sir Henry Pellatt, at his home. 'Come let us join the roundelay' and the 'Cherubim song' were among the pieces sung by the choir under Dr. Ham's direction.

TUNBRIDGE WELLS.—An interesting concert was given at the Great Hall on March 31 by the Vocal Association, under Mr. W. W. Starmer. Sullivan's 'The Golden Legend' was performed in a manner that aroused the enthusiasm of all who were present. The choir also gave Elgar's 'Bavarian Highlands' Suite, and the new cycle of unaccompanied part-songs by Mr. Starmer: 'Queen and huntress,' 'Waken, lords and ladies gay,' 'Pack, clouds, away!' and 'Twilight time.' These well-conceived and well-written works were adequately performed, and achieved a notable success. The soloists of the concert were Miss Florence Holderness, Miss Sara Silvers, Mr. John Collett, and Mr. John Prout. A full orchestra assisted.

MUSIC IN PARIS.

At the Opéra, the rehearsals of Alfred Bachelet's lyric-drama 'Scémo' are proceeding. It is said that the new work is full of interest and genuine originality. The production will take place in May.

At the Opéra-Comique, dissensions have arisen between the brothers Isola and M. P. B. Gheusi, on the matter of the managers' respective attributions. The issue of the conflict is not yet foreseen.

M. Broussan, one of the actual managers of the Opéra, whose privilege expires with the current year, will from January, 1915, become the head of a musical firm whose objects will be to publish and produce works, engage artists, form troupes, &c.

At the Théâtre des Champs Élysées was begun on April 23 the 'Anglo-American' opera season, given by the Boston Opera Company and that of Covent Garden jointly. The programmes range from 'Don Giovanni' to 'Pagliacci,' and from 'Parsifal' to Isidore de Lara's 'Les trois masques.'

At the Concerts-Monteux have been produced Henri Rabaud's second Symphony, which was well received, impressionist tone-sketches by Raoul Bardac, 'Heures,' and excerpts from Louis Aubert's 'La Forêt Bleue.'

M. Monteux has also provided Igor Stravinsky's score, 'Le Sacre du Printemps,' which, admirably performed, was received with enthusiastic applause. A majority of judges seem to esteem that the music has benefited by concert-performance, the audience listening attentively without having to divide its attention between the music and the freaks of Futurist choreography. Let it not be forgotten, however, that Igor Stravinsky has repeatedly asserted that the choreography of Nijinsky was in absolute harmony with the music and inseparable from it.

Other excerpts of M. Aubert's 'La Forêt Bleue' have been given at the Concerts-Hasselmans.

At the Concerts-Colonne, the novelties of the month have been: a tone-picture by Henri Lutz, 'L'Île Engoulante,' and a song with orchestral accompaniment by Alfred Casella, 'La nuit de Mai.' M. Lutz's tone-picture is of a mild order. M. Casella's song, on the contrary, is extremely daring, and proceeds obviously from the influences of Schönberg and of Stravinsky. The composer is an expert in the art of dealing with discords and toning them down. 'La nuit de Mai' was remarkably well sung by Madame Maria Freund, and received with favour.

At the Concerts-Lamoureux no new music has been introduced this month, but at the orchestral concert given by the Union des Femmes Professeurs et Compositeurs was played for the first time Almeric Magnard's fourth Symphony—a work of lofty but austere and abstract style.

The Société des Concerts du Conservatoire has provided J.-G. Ropartz's Choral Symphony, to which the Prix Crescent had been awarded in 1906. Claude Debussy's 'Trois Poèmes de Mallarmé,' sung by Madame Vallin Pardo at the last concert of the Société Philharmonique, are made the subject of warm discussions. But they won much applause from the audience, despite their most recondite character.

At the Concerts-Séchiari were given a commendable Suite for oboe and orchestra by J. Rousse, entitled 'En Vendée,' and a prelude from Bourgault-Ducoudray's fine (posthumous) lyric-drama 'Myrdhin.'

Among the novelties produced at the last concert of the Société Nationale, special mention is due of two sets of songs by a beginner, Georges Auric. M. Georges Auric, who is not yet sixteen, displays cleverness, taste, and even invention, though perhaps a premature fondness for dealing in minute effects. The songs were excellently sung by Madame Paule de Lestang.

The same evening were played by Ricardo Viñes Erik Satie's 'Croquis et agaceries d'un vieux bonhomme en bois,' charmingly humorous tit-bits of the kind to which the composer has of late accustomed us, and Abel Decaux's 'Crépuscules.' The latter work is very ambitious, but crudely carried out. During its performance the audience began to show displeasure rather rudely, and only the perfect self-command and great authority of M. Viñes enabled him to reach the end. M. Viñes's pianoforte recital given on April 22 will be noticed in the June number.

Ricardo Viñes has given a pianoforte recital at the Salle Erard with equal success. His programme comprised, after works by Bach, Couperin, Rameau, Chopin, and Liszt, a good deal of modern numbers including specimens of contemporary Spanish music. His readings were as usual admirably thoughtful, brilliant, and finished.

At the Société Indépendante, Charles Koechlin's String quartet was withdrawn from the programme at the last moment, Ravel's Quartet being given in its place. The remainder of the programme consisted of Madame J. Herscher's 'Ophelia,' songs by Jacques Pillois, a Nocturne by M. Enesco, and part-songs by Paul le Flem.

The following concert was devoted to works by Enrique Granados. The 'Goyescas' and other pianoforte pieces were played by the composer, who is a capital pianist. Madame Mathilde Polack sang with great spirit a set of attractive 'Tonadillas.'

M. Rhené Baton has been appointed assistant-conductor at the Concerts-Lamoureux.

M. Maurice Ravel is at Saint-Jean de Luz, where he has devoted himself to the task of writing a Trio and a Pianoforte concerto.

Foreign Notes.

AMSTERDAM.

An interesting discovery has been made in the archives of the Maatschappij tot Bevordering der Toonkunst. Five letters by Wagner, dated from Zürich and Lucerne, and eight letters by Liszt, dated from Weimar, all hitherto unknown, have been found. These letters, written in 1854-57, were addressed to the founder of the Society.

BERLIN.

Montemezzi's Opera, 'L'amore dei tre re,' will be given, for the first time in Germany, at the Deutsche Opernhaus, Charlottenburg.—Works by Isaak, Reylder, Friderici, Pieters, and Sweelinck were heard at the concert given by the Madrigal Choir, under Prof. Thies.—During the Autumn vacation the famous Berliner-Lehrergesangverein will undertake a concert tour through Belgium and England.—The report of the first International Music-Teachers' Congress held here last year has just been published.—The

new Romantic Symphony by the Italian composer, Antonio Scontrino, performed at the Royal Opera under Richard Strauss, met with a cold reception.—Beethoven's nine Symphonies, the Choral Fantasia, the Violin concerto, the Triple Concerto, and the Pianoforte concertos in C minor, in G, and in E flat, will be performed at the popular concerts given by the Philharmonic Orchestra.

BREMEN.

P. Ertel's Symphonic-poem, 'Hero and Leander,' was recently given for the first time at the Philharmonic Concerts. The work proved popular.

CAIRO.

On March 11, Mr. Frederick Kitchener gave a pianoforte recital at the Savoy Hotel. A number of his compositions were well received.

COLOGNE.

The hundredth performance (in Germany) of Pierre's famous Oratorio, 'The Children's Crusade,' will take place here on June 30 next under Fritz Steinbach.—The forthcoming dramatic Festival at the Town Theatre includes Weber's 'Der Freischütz' in Pfitzner's version, Mozart's 'Don Juan' and 'Cosi fan tutte,' and Wagner's 'Die Meistersinger,' under Otto Lohse.

CREZFELD.

At the Town Theatre, the new Oratorio 'Kreuzaufindung' (The finding of the Cross) by Felix Novoviejaki has been produced.

DRESDEN.

Joseph Haydn's Trumpet concerto in E flat (written in 1796), and the same composer's 'Serenade' for two string bands and kettledrums, were given a hearing at a Mozart Society's concert, under Haken's conductorship.

DUSSELDORF.

The ninetieth Lower Rhenish Music Festival will take place here at Whitsun, under Panzner's direction. The soloists are Frau Nordewier-Reddingius, Frau Hoffmann-Onegin, M. Urlus, M. Lötgen, M. Plaschke, M. Brongest (singers), Frau Elly Ney (pianoforte), and Herr Hubermann (violin). The programme includes Verdi's 'Requiem,' Tchaikovsky's 'Symphonie pathétique,' Handel's 'Coronation Anthem,' Brahms's Pianoforte concerto in B flat, Beethoven's 'Eroica' Symphony, Bruckner's 150th Psalm, Beethoven's Violin concerto, Haydn's Symphony No. 13, Reger's 'Ballet' Suite, and Strauss's 'Burlesque' (pianoforte and orchestra).

ESSEN.

The programme of the Tonkünstlerfest of the Allgemeine Deutsche Musikverein, to be held here from May 22 to 27, has been definitely settled. Three orchestral concerts and two chamber-music concerts will take place. Two new Operas—'Ratcliff,' by Volkmar Andrae, and 'Dandolo,' a comic-opera by Rudolf Siegel—will be produced: the former at the Town Theatre of Duisburg (a neighbouring town), the latter at Essen. The novelties include Huber's Scherzo for orchestra, H. Thiessen's second Symphony, O. Schreck's choral work, 'Dithyrambe,' and a Sonata for organ and alto solo by A. Jemnitz.

HAMBURG.

W. Gutmann's new Opera, 'Die Traumprinzess' (libretto by Robert Misch), was successfully produced here. The gifted young Russo-German composer is a pupil of Humperdinck and Juon.—Under the auspices of the Kunst-Gesellschaft, Tilly Koenen was heard in a number of songs by Arnold Mendelssohn, with the composer at the pianoforte.

LEIPZIG.

At the third Bach Festival a Cantata, 'Herkules und Scheidewege,' is to be performed. It contains the original setting of the music which Bach afterwards used in his 'Christmas Oratorio.'

LIÈGE.

On Sunday, March 15, a commemoration tablet was inaugurated on the house in rue St. Pierre No. 13, the birthplace of César Franck. 'La Fontaine des Béatitudes' will also be erected in one of the public places of the town.

MADRID.

K. Usandizaga's Opera, 'Las Colondrinas,' was performed recently for the first time. The work was accorded a favourable reception. The young Spanish composer is a pupil of Vincent D'Indy.

MOSCOW.

At a recent Symphony Concert, Glazounov's music to 'Le Roi de Judée,' under the composer's conductorship, was with a great success. The chief feature of the work is the 'Procession to Calvary'—a kind of funeral march.

PETERSBURG.

'Haschisch,' the new Symphonic-poem by S. Liapounov, has been produced at the first Russian Symphony Concert.

RIGA.

A feature of the seventh orchestral concert of the newly-founded Lettish Opera Company was the performance of a Symphony by the promising young composer, Jahn Meding (the first symphony composed by a native Lett). The programme was devoted entirely to Lettish works.—At the ninth Subscription Concert, Schneevogt conducted the first performance of the Lettish composer Wihtol's new Overture, 'Sprihdits' (Tom Thumb), Alice Ripper being the soloist.—Lula Mysz-Gmeiner gave a recital and also sang songs by Mahler and Strauss at a concert of the Symphony Orchestra, at which Horsslin conducted the first performance of Max Reger's new Suite of 'Four tone-poems after Böcklin.'

STUTT GART.

The committee appointed by the German Stage-Society to judge the best German 'Don Juan' translation, has awarded the prize (£500) to M. Scheidemantel, the well-known singer.—The Festival performances (May 24-30) include 'Don Juan,' 'Figaro,' 'Falstaff' (Verdi), and Rossini's 'Barbier.'—A 'Lustige Serenade' in four parts for orchestra by F. Haas will be produced here at the first concert of the Court Orchestra under Von Schillings.

VIENNA.

The second Austrian Music-Teachers' Congress is to be held here on June 13, 14, and 15 next.—Five sacred cantatas by J. S. Bach were performed to perfection under Sigfrid Ochs at the Konzertverein.—Arnold Schönberg's arrangement of a Violoncello concerto by Georg Mathias Mann (from the collection 'Masterworks of music in Austria') will be published shortly. Mann (or Monn), who was born in 1717 near Vienna, is considered by Horwitz and Riedel to be the real founder of the new style of instrumental music. He wrote symphonies, trios, and fugues for stringed instruments.

Miscellaneous.

Princess Louise (Duchess of Argyll) has given her patronage to the performances at the Court Theatre on May 12, 13, 14, and 15, in aid of the Barclay Home and Workshop for Poor Blind Girls, the Margaret Street Hospital for Consumption, the National Hospital for Diseases of the Heart, and the 'Army Cot' Endowment Fund of the Royal Waterloo Hospital for Children and Women. The programme will comprise a new English Opera entitled 'Ilona,' by Mr. Arthur Hervey, a musical scene entitled 'Snatches,' and an original *Revue*. Particulars can be obtained from the hon. secretary, Mr. H. E. Beaumont, 17, Green Street, Leicester Square, W.C.

It is announced that the Victoria College Glee Club of Toronto will tour for five weeks in England and Wales, sailing for Bristol from Montreal on June 2. The tour is under the management of the Brotherhood, and the Club consists of twenty-five young singers with Mr. Frank Oldfield, and Mr. Robert Courtney as vocal soloists. The conductor is Mr. E. E. Bowles.

The bells and carillon attached to the clock at the Royal Exchange have now been repaired, and the chimes are again performing satisfactorily. It is curious to note that when the Royal Exchange was destroyed by fire on January 10, 1838, the last tune played on the bells was, 'There's nae luck about the hoose.'

At Bexley Asylum on Good Friday afternoon, Gaul's Passion Service was admirably sung by the full choir of nurses and attendants; and it is noteworthy that no outside assistance had to be obtained for the solos. The organ part was played by Mr. Bruce Sholl, and Mr. Wakeling Dry assisted at the pianoforte.

Dr. Walford Davies's 'Everyman' is to be performed at Portman Rooms on May 7 by the Orpheus Choral Society, with Miss Ada Forrest, Mrs. Harry Bedford, Mr. Frank Mullings and Mr. Thorpe Bates as soloists, under the direction of Mr. Claud Powell.

An interesting lecture on 'Modern music and the new in the old' was given by Mrs. Franz Liebich before a meeting of the Incorporated Society of Musicians (London section) at the Regent Street Polytechnic on April 4.

The Canadian Northern Line have announced that first-class orchestras will accompany their Royal Mail Steamers, the inauguration being recently made on the R.M.S. 'Royal George.'

An interesting lecture on old English music, with copious illustrations by the Wimbledon Congregational Church Choir, was given by Mr. Cecil Henman at St. George's Hall, Wimbledon, on March 3.

Mr. Leigh Henry is director of the musical section of the School for the Art of the Theatre, Florence, and not, as he was described in our March issue, director of the School.

On March 21 the 'Liederkrantz' gave a dinner to Herr Max Laistner, who has been conductor of the Society for twenty-five years.

The light Opera 'Ma mie Rosette,' by Paul Lacome and Ivan Caryll, was revived at the Comedy Theatre on March 28 by the Sterling Mackinlay Operatic Society.

A concert was given by the Elizabethan Madrigal Society at the Royal College of Music on March 26. Mr. Lionel Benson conducted.

Mr. R. A. Greir has been appointed official organist and choral accompanist to the Imperial Choir of London.

Answers to Correspondents.

PETER.—(a) ♩ = 72; (b) ♩ = 108 for the opening and about ♩ = 84 for the *meno mosso*; (c) ♩ = 132; (d) the only general advice we can give is to keep up a lively rhythm and to phrase the dotted-minim melody *legato* and not to detach and accent each note—a frequent error.

F. C. N.—A treatise on five-part harmony by F. E. Gladstone is published by Messrs. Novello, in their Primer Series, price 2s.

F. M. (Barton).—We cannot decide a question of personal rivalry; we believe there is none in the case you mention.

ITALY.—The music of Verdi's 'Falstaff' was analysed in the *Musical Times* for April and May, 1898 (Nos. 602 and 603).

PARIS.—The information you require will be found in this issue under the heading 'Occasional Notes.'

L. T.—The first performance of 'Le Deluge' in Germany took place at Wiesbaden in 1894.

HUBERT.—Refer to the 'Musical Directory' (Rudall, Carte & Co., 23, Berners Street, price 3s.).

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CHRISTMAS	Arise, shine, for thy Light is come	Elvey	HARVEST	Behold, I have given you every herb	Harvey		
LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell	West		
"	Enter not into judgment	Attwood	"	Through the day Thy love has spared us	Naylor		
"	O ye that love the Lord	Coleridge-Taylor	"	The King shall rejoice	Goss		
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace	Calkin		
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.				
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh	Grouard		
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	Gaul		
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu!	Stainer		
"	Blessed are they that dwell	Tours	"	O Lord, correct me	Conrad		
"	Thou wilt keep him in perfect peace	Lee Williams	"	By the waters of Babylon	Coleridge-Taylor		
BOOK 2.				The strife is o'er	Stainer		
ADVENT	Hosanna in the highest	Stainer	EASTER	Grieve not the Holy Spirit of God	Stainer		
CHRISTMAS	Sing and rejoice	Barnby	WHITSUN	Great is the Lord	Marshall		
LENT	O Saviour of the world	Goss	HARVEST	Lead, kindly Light	Pugh		
"	Teach me, O Lord	Attwood	GENERAL	O Lord, my trust is in Thy mercy	King Hall		
EASTER	Jesu, Word of God Incarnate	Grouard	"	Hymn of Peace	Calcott		
HARVEST	Great is the Lord	Stainer	"	How dear are Thy counsels	Crotch		
GENERAL	What are these?	West	BOOK 10.				
"	O how amiable	Sullivan	ADVENT	God shall wipe away all tears	Field		
"	O taste and see	Macfarren	CHRISTMAS	Sing, O Heavens	Maunder		
"	The Lord is my Shepherd	Fisher	LENT	Jesu, Word of God Incarnate	Elgar		
"	God that madest earth and heaven	Fisher	"	Hear the voice and prayer	Holmes		
BOOK 3.				By Babylon's wave	Grouard		
ADVENT	Far from their home	Woodward	EASTER	Unto the Paschal Victim bring	West		
CHRISTMAS	Four Christmas Carols	Various	WHITSUN	Our Blest Redeemer	Vine Hall		
LENT	Turn Thy face from my sins	Sullivan	HARVEST	Great is the Lord	Spedenham		
"	O Lord, my God	Wesley	GENERAL	Blessed be the Lord my strength	Marshall		
EASTER	Jesu, Word of God Incarnate	Mozart	"	Abide with me	Albion		
HARVEST	Break forth into joy	Barnby	"	O how amiable	Maunder		
GENERAL	O Lord, how manifold	Barnby	"	The Lord is exalted	West		
"	Seek ye the Lord	Roberts	BOOK 11.				
"	I was glad	Elvey	ADVENT	The night is far spent	Stainer		
"	The radiant morn	Woodward	CHRISTMAS	Nazareth	Grouard		
"	O praise God in His holiness	Weldon	LENT	God so loved the world	Maunder		
"	Doth not wisdom cry	Haking	"	I came not to call the righteous	Vincent		
BOOK 4.				Wash me thoroughly	Wesley		
ADVENT	Arise, O Jerusalem	King	EASTER	Alleluia! now is Christ risen	Adams		
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	WHITSUN	Holy Spirit, come, O come	Martin		
LENT	In Thee, O Lord	Tours	HARVEST	The earth is the Lord's	Hollins		
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	GENERAL	Saviour, Thy children keep	Sullivan		
"	God so loved the world	Stainer	"	The day is past and over	Martin		
EASTER	Christ our Passover	Goss	"	Jesu, priceless Treasure	Roberts		
WHITSUN	Praised be the Lord daily	Calkin	"	O worship the Lord	Hollins		
HARVEST	Ye shall dwell in the land	Stainer	BOOK 12.				
GENERAL	O how amiable are Thy dwellings	Barnby	ADVENT	Rejoice greatly	Woodward		
"	O taste and see how gracious the Lord is	Goss	CHRISTMAS	Hark! what mean these holy voices	Sullivan		
"	Thine, O Lord, is the greatness	Elvey	LENT	Give ear, O Lord	Pattison		
"	O give thanks unto the Lord	Elvey	"	Come now, and let us reason	Brian		
BOOK 5.				Is it nothing to you	Foster		
ADVENT	The Great Day of the Lord	Martin	EASTER	Christ is risen	Roberts		
CHRISTMAS	It came upon the midnight clear	Stainer	WHITSUN	I will not leave you comfortless	Stainer		
LENT	Incline Thine ear	Himmel	HARVEST	Father of mercies	West		
"	Lead me, Lord	Wesley	GENERAL	Praise ye the Lord	Barnby		
EASTER	Rend your heart	Calkin	"	Save us, O Lord, while waking	Martin		
WHITSUN	Awake up, my glory	Barnby	"	Come, weary pilgrims	Tours		
HARVEST	O for a closer walk with God	Foster	"	Comes, at times	Woodward		
GENERAL	The eyes of all wait on Thee, O Lord	Elvey	BOOK 13.				
"	I am Alpha and Omega	Stainer	ADVENT	Prepare ye the way of the Lord	Garrett		
"	O how amiable are Thy dwellings	Richardson	CHRISTMAS	In a stable lowly	King Hall		
"	Blessed are the merciful	Hiles	LENT	Hear me when I call	Stainer		
"	I will sing of Thy Power, O God	Sullivan	"	Come, ye sin-defiled and weary	Coleridge-Taylor		
BOOK 6.				In Thee, O Lord	Farr		
ADVENT	Hearken unto Me, My people	Sullivan	EASTER	As it began to dawn	Bennett		
CHRISTMAS	O Zion, that bringest good tidings	Stainer	WHITSUN	God is a Spirit	Farr		
LENT	Turn Thy face from my sins	Attwood	HARVEST	O God, who is like unto Thee	Farr		
"	O Saving Victim, slain for us!	Stainer	GENERAL	Nearer, my God, to Thee	Adams		
"	There is a green hill far away	Grouard	"	Lord, I have loved the habitation	Grouard		
EASTER	Now is Christ risen from the dead	West	"	Send out Thy light	West		
WHITSUN	O Holy Ghost, into our minds	Macfarren	"	O God, whose nature	West		
HARVEST	Praise the Lord, O Jerusalem	Maunder	BOOK 14.				
GENERAL	Sweet is Thy mercy, Lord	Clarke-Whitfield	ADVENT	The night is far spent	Farr		
"	I will lift up mine eyes	Elvey	CHRISTMAS	Glory to God in the highest	Bayly		
"	Rejoice in the Lord, O ye righteous	Calkin	LENT	There is a green hill far away	Roberts		
"	I will always give thanks unto the Lord	Calkin	"	Come, and let us return	Stainer		
BOOK 7.				O Saviour of the world	Stainer		
ADVENT	It is high time to awake out of sleep	Barnby	EASTER	Who shall roll us away the stone?	Tours		
CHRISTMAS	Come, ye lofty	Butt	WHITSUN	If I go not away	West		
LENT	Bow down Thine ear	Attwood	HARVEST	The woods and every sweetsmelling tree	Spedenham		
"	Come unto Him	Grouard	GENERAL	The Lord is my Light	Quinby		
EASTER	The Lord is high unto them	Cummings	"	Evening and morning	Martin		
WHITSUN	Open to me the gates	Adlam	"	Holiest, breathe an evening blessing	R. F. Lill		
HARVEST	When God of old came down from heaven	Vine Hall	"	Let the righteous be glad	Stainer		
GENERAL	Look on the fields	Macpherson	BOOK 15.				
"	Sing of earth and laden with my sin	Toser	ADVENT	Awake, awake, put on strength	Barnby		
"	Wing praises unto the Lord	Cruickshank	CHRISTMAS	See, amid the winter's snow	Somers		
"	Deliver me, O Lord	Stainer	LENT	There is a green hill far away	Vine Hall		
"	Blessed are the poor in spirit	Hiles	"	Weary of earth	Stainer		
BOOK 8.				Come, and let us return	Stainer		
ADVENT	Day of Wrath! O day of mourning	Stainer	EASTER	Come, ye saints	Stainer		
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	WHITSUN	If ye love Me	Stainer		
LENT	Cast thy burden upon the Lord	Menselsohn	HARVEST	The eyes of all wait on Thee	Grouard		
"	Seek ye the Lord	Bradley	GENERAL	Bread of Heaven	Barnby		
"	The sacrifice of God	Wareing	"	Blessing, glory, wisdom, and thanks	Stainer		
EASTER	This is the day	Vine Hall	"	Thy word is a lantern	Stainer		
"			"	Hymn to the Trinity	Tuckwell		

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EXTRA SUPPLEMENT.
NOVELLO'S PART-SONG BOOK.
 (SECOND SERIES.)

May 1, 1914.

Price 4d.

TO MISS FRANCES SMART, MALVERN.

THE SHOWER

CHORAL-SONG FOR S.A.T.B.

FROM A POEM BY

HENRY VAUGHAN (1621-1695)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 71, NO. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. *semplice.*

SOPRANO. Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

ALTO. Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

TENOR. Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

BASS. Cloud, . . if as thou dost melt, and with thy train Of drops make soft the

Moderato. ♩ = 60. *p* *semplice.*

(For practice only.)

cres. *ten.* *dim.*

Earth, my eyes could weep, my eyes could weep O'er my hard heart, that's

cres. *ten.* *dim.*

Earth, my eyes could weep, my eyes could weep O'er my hard heart, that's

cres. *ten.* *dim.*

Earth, my eyes could weep, my eyes could weep O'er my hard heart, that's

cres. *ten.* *dim.*

Earth, my eyes could weep, my eyes could weep O'er my hard heart, that's

cres. *ten.* *dim.*

Earth, my eyes could weep, my eyes could weep O'er my hard heart, that's

THE SHOWER.

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

poco rit. bound up and a - sleep ; . . . Cloud, . . . *a tempo. ppp*

cres. mf if as thou dost melt, and with thy train Of drops make soft the

cres. mf if as thou dost melt, dost melt, and with thy train Of drops, thy train of drops make soft the

cres. mf if as thou dost melt, dost melt, and with thy train Of drops, thy train of drops make soft, make

cres. mf if as thou dost melt and with thy train Of drops make soft the

cres. mf

THE SHOWER.

Earth, my eyes could weep O'er my hard heart, that's
 Earth, my eyes could weep O'er my hard heart, that's
 soft the Earth, my eyes could weep O'er my hard heart, that's
 Earth, my eyes could weep O'er my hard heart, that's

rit. bound up and a - sleep; . Per - haps at last,
rit. bound up and a - sleep; . . Per - haps at last,
rit. bound up and a - sleep; . . Per - haps at last,
rit. bound up and a - sleep; . . Per - haps at last,
rit. bound up and a - sleep; . . Per - haps at last,

A tempo, poco più animato.

THE SHOWER.

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

cres. *allargando.*

Some such show-ers past, Per - haps at last, Some such show-ers past, . . My

molto largamente. *sf* *Tempo lmo.*

God would give a sun - shine af - ter rain, My

molto largamente. *sf* *Tempo lmo.*

God would give a sun - - shine, Some such

molto largamente. *sf* *Tempo lmo.*

God would give . . a sun - - shine, Some such

molto largamente. *sf* *Tempo lmo.*

God would give, would give a sun - - shine, My . .

molto largamente. *sf* *Tempo lmo.*

God would give, would give a sun - - shine, My . .

THE SHOWER.

My God would give a sun - shine af - ter rain, a

My show - ers past, My God would give a sun - - shine af - - ter rain, a

My show - ers past, My God would give a sun - - shine af - ter rain, a

My God would give a sun - shine, a

pp

molto tranquillo. dim. e rit. pppp

sun - shine af - ter rain, a sun - shine af - ter rain.

molto tranquillo. dim. e rit. pppp

sun - shine af - ter rain, a sun - shine af - ter rain.

molto tranquillo. poco dim. e rit. pppp

sun - shine, a sun - shine af - ter rain, . . af - ter rain.

molto tranquillo. dim. e rit. pppp

sun - shine af - ter rain, God . . would give a sun - shine af - ter rain.

molto tranquillo. dim. e rit. pppp

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Morning Song	M. F. Phillips	13d.	World is too much with us, The	Granville Bantock	ad lib.
My bonnie lass she smileth	E. German	3d.	Young May Moon, The (arr. by C. H. Lloyd)	Irish Air	ad lib.

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Annie Laurie (arr. by C. Macpherson)	Scottish Air	3d.	Oh, the merry May (unaccomp.)	P. E. Fletcher	ad lib.
Aubade (2 parts)	J. Ireland	13d.	Pixies, The	S. Coleridge-Taylor	ad lib.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.	Queen of the heavens (Op. 37, No. 3) (4 parts)	Brahms	ad lib.
Beauteous morn	E. German	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.)	Schumann	ad lib.
Come away, death	J. Harrison	2d.	Rose tree, The	H. Blair	ad lib.
Dawn of Day, The (arranged)	S. Reay	3d.	See, see what a wonderful smile (4 parts unaccomp.)	Colin Taylor	ad lib.
Dream, baby, dream (unaccomp.)	P. E. Fletcher	3d.	Sing ye praises (Op. 37, No. 2) (4 parts)	Brahms	ad lib.
Echoes	J. Poirer	3d.	Sleep little baby (3 solo) (4 parts unaccomp.)	Colin Taylor	ad lib.
Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged)	F. N. Lohr	ad lib.
Exiles, The (unaccomp.)	Laurent de Rillé	2d.	Song of morning, A	A. C. Mackenzie	ad lib.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	13d.	Song of the Ermine	Cesar Franck	ad lib.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	13d.	Spring Song, A (arranged)	C. Pinsuti	ad lib.
Hark the curlew stealing (2 parts)	F. H. Cowen	13d.	Stars of the Summer night (2 parts)	E. Elgar	ad lib.
Here a pretty baby lies	H. A. Smith	13d.	Summer's call, The (2 parts)	F. H. Cowen	ad lib.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.	There is a garden in her face (2 parts)	J. Ireland	ad lib.
June Roses (Op. 29, No. 2)	Schumann	13d.	Three Fishers, The (4 parts unaccomp.)	W. Wolstenholme	ad lib.
Linger, O gentle time (2 parts)	F. H. Cowen	3d.	To Blossoms	P. Bowie	ad lib.
Little Sandman, The (from Brahms's Volkslieder)	(arranged by John E. West)	3d.	What can lamkins do?	S. Coleridge-Taylor	ad lib.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	13d.	When evening casts her shadows round (arranged)	Clowes Bayley	ad lib.
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Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	ad lib.
Boy, The (Humorous) (T. or A.) (T.B.B.)	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous)	Brahms	ad lib.
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Dirge of Kisses, A	P. E. Fletcher	3d.	Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	ad lib.
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Echoes	T. F. Dunhill	2d.	Riders of the night, The	Laurent de Rillé	ad lib.
Festival Song	Granville Bantock	4d.	Sally's return, The	P. E. Fletcher	ad lib.
Full fathom five	T. F. Dunhill	3d.	Sally in our alley (arr. by H. Elliot Button)	Old English	ad lib.
Glories of our blood and state, The	Granville Bantock	2d.	Soldier, rest	A. Somervell	ad lib.
He that hath a pleasant face (arranged)	Hatton	2d.	Song of Freedom (Op. 62, No. 2)	Schumann	ad lib.
Laird o' Cockpen	Granville Bantock	4d.	That very wise man (Humorous) (A.T.B.B.)	C. H. H. Parry	ad lib.
Land of little people, The (A.T.B.B.)	E. W. Naylor	3d.	There was an old man (Humorous)	A. H. Brewer	ad lib.
Land of the leal, The (arr. by H. Elliot Button)	Scottish Air	2d.	United are we (Op. 41, No. 2)	Brahms	ad lib.
Let the hills resound (arranged)	Brimley Richards	4d.	Viking Song	Julius Harrison	ad lib.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.	Walpurga (Op. 30)	F. Hegar	ad lib.
Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.	Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	ad lib.
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BY
EDWARD ELGAR.

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C. B.

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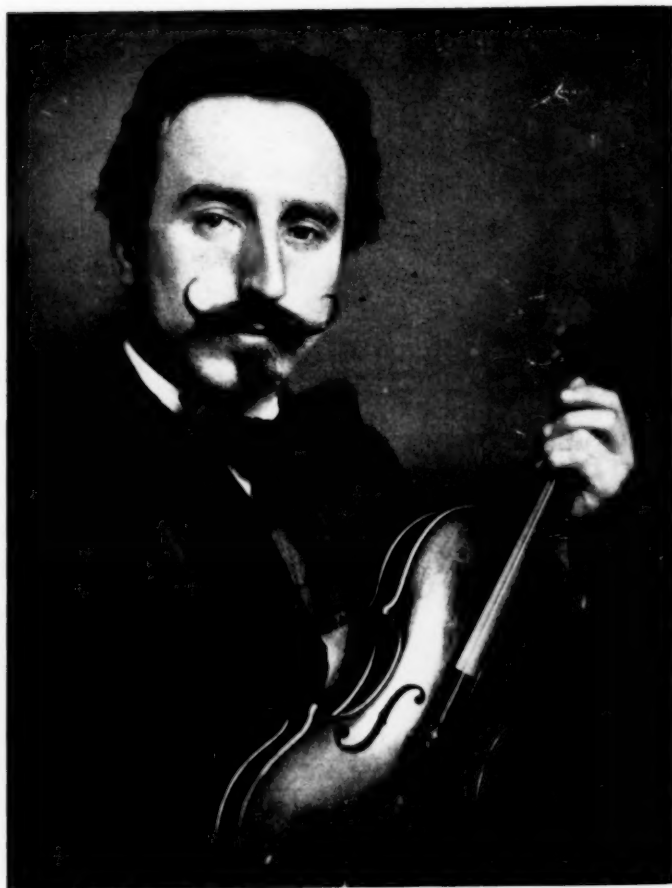
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(From a Photograph by T. & R. Annan & Sons, Glasgow.)



W. K. Rydger